

Green City: The ecology of sex toys p18

Humpty's last stand: The final Digital Underground show? p28

GUARDIAN

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Gimme shelter

The city's homeless shelters are such a mess that a lot of people would rather sleep on the streets. Spend a few days in them and you understand why. By Amanda Witherell p14

Next Door shelter has empty bunks. | GUARDIAN PHOTO BY CHARLES RUSSO

EDITOR'S NOTES

By Tim Redmond
> tredmond@sfbg.com

Mayor Gavin Newsom is all hot and bothered about the report by the Board of Supervisors budget analyst saying Newsom has taken \$1 million that is supposed to pay for homeless services and Muni and used it to pay his own staff. The mayor says it's all just a personal attack on him by the supervisors. He also says other mayors have done the same thing. According to the *San Francisco Chronicle*, Phil Ginsberg, the mayor's chief of staff, called the report "bullshit." (Actually, the *Chronicle*, in its infinite decorum, used the term "bull-," to avoid offending the tender values of its readers.)

OK, look: there are politics going on here. The supervisors and the mayor aren't getting along, the mayor has unleashed a rather savage attack on board president Aaron Peskin, Peskin is going after some of the mayor's commissioners, and maybe Sup. Jake McGoldrick, who asked for the report, had some sort of political motivation. Or perhaps McGoldrick, who doesn't tend to like this sort of bullshit, just got mad that the mayor was doing something funky with the taxpayers' money.

Whatever. Nobody is denying the factual accuracy of the report. And if Newsom wants to make an issue of it, he ought to get beyond the politics and the accusations and just tell us: CONTINUES ON PAGE 5 »



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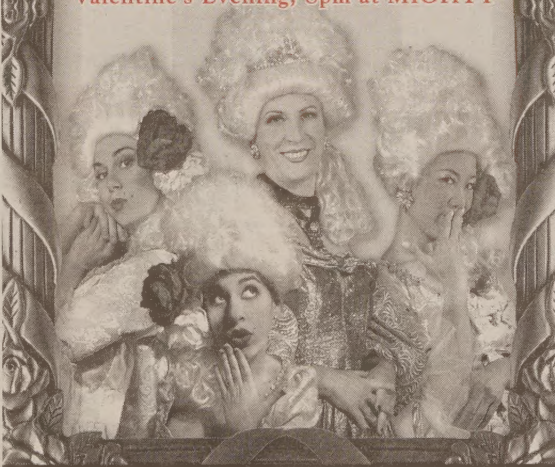
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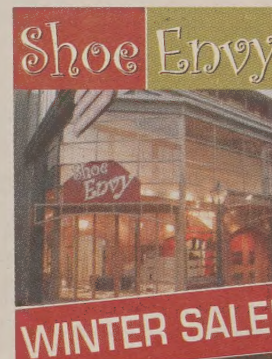
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EDITOR'S NOTES

CONT.

Does he really think this is a good way to spend city funds?

Should the Human Services Agency, which is responsible for the most needy and broke people in town, be spending \$95,000 per year to pay for a mayoral press aide? Does that money really help the homeless? Is there a good argument that having a media flack in Newsom's shop defending the mayor's homeless policies helps save lives, provide housing, or get substance abusers into recovery?

Fine, Mr. Mayor: perhaps you can elucidate it.

Was Stuart Sunshine, until recently Newsom's chief transportation aide, really worth \$203,000 per year? Did paying him that salary out of Muni's budget help improve bus service? I dunno, maybe it did. But I haven't heard Newsom tell me how.

Is it fair — and is it a good idea — at a time when every city department is being asked to cut back, when crucial city programs are being reduced or eliminated, when it's going to be an ugly year for the public sector in general and San Francisco in particular, for the mayor to be filling his staff jobs on someone else's dime?

That's the real issue here: if Newsom thinks his high-paid staffers in his newly renovated office are doing such a bang-up job that two underfunded city agencies ought to be writing their paychecks, then the public is welcome to listen to his pitch. But there is nothing political or personal about asking the questions; that's exactly what the supervisors ought to be doing.

Newsom is the chief executive of San Francisco. He sets the policies; he hires the senior staff. He can be upset with the legislators who are the checks and balances of his power, and he can disagree with the conclusions of a report that the board's budget analyst has produced. But to call it bullshit when he knows it's true (and when he knows from his own experience that Harvey Rose, the budget analyst, is widely respected for his fairness) ... well, that just sounds defensive. Bad place to be, Mr. Mayor. **SBFG**

THIS MODERN WORLD

by TOM TOMORROW



Cleaning up the shelter mess

EDITORIAL Shelters aren't a solution to homelessness. Everybody knows that; everyone agrees. But in San Francisco the shelter system that was set up as a short-term patch to address the growing number of homeless people on the streets in 1982 has, over a quarter century, become a fixture of city life. And as long as the federal government continues to abandon cities and affordable housing and create poverty, this is not likely to change any time in the immediate future. Even the most ambitious local housing program — and there will be a fairly ambitious one on the November ballot — isn't going to create an immediate and permanent place for all of the 8,000 or so people in this city who can't afford a place to live.

So shelters are going to be with us for a while — and it's inexcusable that the city continues to operate them under such horrible conditions.

As Amanda Witherell reports on page 14, the shelter network is a bureaucratic nightmare. Clients get bounced all over town, it's almost impossible to reach any of the shelters by phone, and the directions you have to follow to get a bed are complicated and confusing. Although everyone knows that shelters are now more than temporary housing, it's hard at some shelters to get a bed for more than one night; lots of homeless people spend four or five hours per day waiting in lines for a shot at a bed (and even after that, some wind up not getting a place to sleep). The shelters — mostly run by nonprofits under city contracts — have the feel of prisons; they are strictly regimented and often unsafe and lack even basic amenities like soap. Clients often have to ask for toilet paper.

In 2006 the city's Shelter Monitoring Committee found that only 6 of the 19 San Francisco homeless facilities met even basic

standards for hygiene and sanitation. Fifty-five percent of shelter clients who participated in a May 2007 survey by the Coalition on Homelessness reported some kind of physical, sexual, or verbal abuse. One-third had no access to information in their native language. Thirty-five percent had nothing to eat.

It's no surprise that many homeless people would rather sleep in Golden Gate Park — and as long as the abysmal conditions persist, that problem will continue.

The city's not in the position to create luxury hotels, but it can make the shelters a lot less degrading, dehumanizing, and unpleasant. Sup. Tom Ammiano has already vowed to introduce legislation that would mandate minimal standards of care, and the Board of Supervisors needs to pass a tough bill as soon as possible.

Among the things that need to be addressed:

- **Basic public health** The Department of Public Health is concerned that the shelters can be breeding grounds for disease, and that's a serious problem: there have been some close calls with tuberculosis, and bedbugs are a chronic issue. Many of the shelters lack such basic supplies as hand sanitizer, soap, rubber gloves, and clean towels. For just \$15,000, public health nurses from the city's Tom Waddell Health Center, working on a pilot project, were able to make significant inroads in hygiene and sanitation in two shelters. They're now moving on to attack bedbugs and scabies. That approach should immediately be expanded to every shelter in the city.

- **Safety** Some of the shelters, particularly the men's shelters, are lacking in basic security measures. It would be nice to have full-time security staff in every facility, but that might be expensive. At the very least, the staffs need more security and violence-deescalation training, the centers need to have operating and functional locks, and the city needs to mandate that the places are safe enough that clients aren't afraid to stay there.

- **A ridiculous bureaucratic labyrinth and lack of coordination** Nobody should have to stand in line for three hours per day just to get a reservation for a shelter bed. Nobody should have to trek across town (on foot or on Muni, without the bus vouchers that the shelters ought to be giving out) from one shelter or homeless service center to another just to find out where to stay. There ought to be a one-stop shop (or a series of them) where a person can check in anytime during the day, find a shelter, line up a bed, get a ticket, and be on his or her way. City officials don't talk much about this, but many of the shelter residents have jobs; they go to work all day but still can't afford a place to live in San Francisco. The hoops they have to jump through make the system brutally unfair.

- **A lack of reality** Mayor Gavin Newsom says he wants to get beyond the shelters, to use

CONTINUES ON PAGE 6 »

SHELTER

CONT.

them only as entry points into a system that will find treatment, counseling, job training, and permanent housing for all homeless people. We want that too. So does just about everyone who cares about this issue.

But the mayor also talks about getting rid of aggressive panhandling, and he and his supporters complain about the people on the streets who hassle tourists. And nobody seems to want to admit

that many of the folks who are typically lumped under the term *homeless* actually have homes.

The city has managed to lease, renovate, and otherwise make available hundreds of single-room-occupancy rooms, and quite a few formerly homeless people have found long-term residences there. But the mayor's Care Not Cash policy ensures that most of the modest welfare payments these people get are seized by the city for their housing, leaving them with nowhere near enough to survive. So they panhandle — is anyone surprised?

It may sound radical, but if the city, state, and federal cash grants to people who for whatever reason can't find work were increased to a level that would support a tolerable lifestyle in one of the world's most expensive cities, a lot of the quality-of-life problems Newsom bemoans — and that the city spends millions trying to mitigate with law enforcement resources — might go away.

Meanwhile, the shelter residents who do have jobs or who are looking for jobs spend so much of their lives trying to navigate a Byzantine system that they have

little in the way of waking hours to improve their economic prospects.

The disaster that is San Francisco's shelter system is the legacy of many years of public policy that allowed the interests of developers, landlords, and speculators to trump the needs of the city as a whole. The housing crisis isn't going away tomorrow — but the victims have a right to a basic level of human decency. The supervisors need to make that happen, with dispatch. **SFBG**

The disaster that is San Francisco's shelter system is the legacy of many years of public policy that allowed the interests of developers, landlords, and speculators to trump the needs of the city as a whole.

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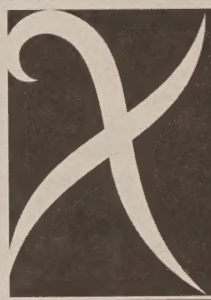


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The market was taught an expensive lesson with the bankruptcies of Pacific Gas and Electric Co., Enron, Mirant Corp., Calpine, and NRG.



Sewerside, illustration by Clay Goggin, text by Franklin Greenwald. Send political art submissions (even if they're as weird as this one) to opart@sfbg.com.

Cleaning up FERC's mess

OPINION In the late 1980s, Federal Energy Regulatory Commission member Charles Trabant warned that "the only thing that we have to fear is FERC itself." He was speaking about his agency's aggressive policy of preempting state regulatory powers — and undermining the rights of consumers — to encourage utility competition. This spring the Supreme Court will decide whether or not Trabant was right.

FERC's response to the California energy crisis was too little too late.

At the height of the crisis FERC urged the state and many utilities — desperate to reduce the immediate cost impact of the crisis — to purchase long-term power supply contracts. Energy traders call this type of transaction "blend and extend" because the contract is a mix of short- and long-term prices. During this period, California and many utilities followed FERC's advice and took advantage of this form of contract with the objective of extending the contracts long enough to keep short-term prices down. One utility, for example, tried to limit prices to a 35 percent rate increase. While the immediate effect was to reduce prices, sellers ended up gaining crisis-related scarcity profits over the longer term of the contract.

After the crisis abated FERC found that short-term prices — including those that had been used in many utilities' blended contracts — were unjust and unreasonable and ordered sellers to refund revenues that exceeded an administratively determined just price. However, FERC denied the pleas of the state of California and others for adjustments to long-term contract prices. Ironically, it did so based on a "public interest standard," a financial test that considers the welfare of sellers but not that of customers. The public interest standard evolved to enable sellers to unilaterally raise a contract price that is below cost in order to avoid financial harm. Clearly, these were not the circumstances facing those who purchased power to temper customer costs. FERC just reckoned that the price would be passed on to customers.

The federal courts overturned the FERC decision. The 9th Circuit Court of Appeals found that FERC's oversight was "fatally flawed" and "offers no protection to purchasers victimized by the abuses of sellers or dysfunctional market conditions that FERC itself only notices in hindsight."

Electricity sellers, supported by FERC, have persuaded the Supreme Court to review the 9th Circuit's

ruling. Amicus briefs before the Supreme Court paint a dark picture of unwilling investors not providing the capital necessary to maintain reliable electric systems.

The merchant energy sector experienced a severe credit and liquidity crisis in 2002. According to Moody's Investors Service, the crisis was not caused by regulators' protecting customers but was due to energy trading having a flawed business model that lacked investment-grade characteristics. The market was taught an expensive lesson with the bankruptcies of Pacific Gas and Electric Co., Enron, Mirant Corp., Calpine, and NRG. During this process, however, bankrupt power generators such as Mirant, the owner of the Potrero Hill power plant in San Francisco, used bankruptcy protection to modify contracts to generate value for their creditors.

Creditors have protection in the new competitive markets. Now it is time for the Supreme Court to protect customers too, by enforcing the Federal Power Act as it was written by Congress. **SFBG**

Carl Pechman
Carl Pechman is an economist and the founder of the energy consulting firm Power Economics in Santa Cruz.

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LETTERS

A MUNI FAILURE

I have a love-hate relationship with Muni. It is a remarkable system, obviously well thought-out for our small, dense, hilly, beautiful city. But it is failing me.

I am a physician at St. Mary's Medical Center, 41 years old, and committed to Muni for 10 years. My wife and I have remained a one-car family with two kids.

But it has become intolerable to live with the Muni unreliability of a 35-minute — or potential two-hour — commute from St. Mary's to our home in Bernal Heights. I'm giving up. I got my Grandma's (RIP) '92 Olds, another addition to the traffic, pollution, and parking nightmare that Muni's poor performance supports.

Marc Wakasa
San Francisco

CUTS AND TAXES

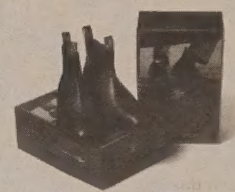
Tim Redmond's Editor's Notes in the Jan. 30 issue characterizes Gov. Arnold Schwarzenegger's recent budget proposal as involving "brutal, bloody budget cuts." Your readers may be interested to know that California ranks number 4 among the 50 states in terms of state and local government spending per capita. In other words, 46 of the 50 states have state and local government spending lower than California's on a per capita basis.

Also, Redmond's metaphor for the effects of Schwarzenegger's budget proposal on California residents as being like that of an individual whose pay is unilaterally decreased by 15 percent is inapt. The difference is that eliminating the budget cuts necessarily involves increasing residents' taxes. So the accurate metaphor would be that in order to avoid the 15 percent pay cut, the worker's taxes would have to be increased.

Michael Williams
Emeryville

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Dr. Farah Sefidvash

LETTERS

CONT>

BLASTING THE WEEKLY

New Times editor Andy Van de Vorde's "blogging" on the *SF Weekly* site encapsulates everything that is wrong about New Times journalism. From the start of the trial (and even before, with Mike Lacey's personal attacks on Bruce B. Bruggmann), New Times' self-serving coverage of its own trial is pocked with verbal abuse and corporate spin thinly disguised as "reporting."

Hiding behind anonymous "comment" names, New Times editors insult other commenters. The notion that editors, reporters, or newspaper readers should be able to spew personal insults behind the shield of anonymity is counter to the fundamental tenets of journalistic ethics (to the extent that such a concept still exists).

The only good thing about Lacey's and Van de Vorde's tirades is that they expose New Times editorial as corrupt at its core. While the owner and top editors do not know the difference between verbal abuse and reporting, the readers sure do.

Peter Byrne, former *SF Weekly* staff writer

Posted on sfby.com/politics/blog

FOR THE RECORD

In "Setting Standards" (1/30/08), we reported that funding for a pilot project at the city's homeless shelters was through Health Services Agency director Trent Rhorer. In fact, the \$300,000 was a budget add-back for the shelters to use on basic supplies and was negotiated by Sup. Tom Ammiano. A portion of it went to the pilot project.

Also, we identified Episcopal Community Services as a national nonprofit group. Executive director Ken Reggio now tells us it's loosely affiliated with national organizations but is independently funded and operated.

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

Corrections and clarifications: The *Guardian* tries to report news fairly and accurately. You are invited to complain to us when you think we have fallen short of that objective. Complaints should be directed to Paula Connelly, the assistant to the publisher. We'd prefer them in writing, but Connelly can also be reached by phone at (415) 255-3100. If we have published a misstatement, we will endeavor to correct it quickly and in an appropriate place in the newspaper. If you remain dissatisfied, we invite you to contact the Minnesota News Council, an impartial organization that hears and considers complaints against news media. It can be reached at 12 South Sixth St., Suite 1122, Minneapolis, MN 55402; (612) 341-9357; fax (612) 341-9358.

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A·A·N



CONCERT UPDATE

FEATURED SHOW



EMILY JANE WHITE
MIA AND JONAH
SONYA COTTON

2/14 Amnesia

WWW.MYSPACE.COM/EMILYJANEWHITE

THIS WEEK

SILOUSIE
2/13 Fillmore

DRIVE BY TRUCKERS
2/13 Mezzanine



DJ SHADOW &
CUT CHEMIST
2/13 The Grand

BIRDS & BATTERIES
TALKDEMONIC
2/13 Rickshaw Stop

THE KILLS
2/14 Rickshaw Stop

EMILY JANE WHITE
MIA AND JONAH
SONYA COTTON
2/14 Amnesia

KRS-ONE
2/15 Shattuck Downlow



ST VINCENT
2/17 Great American
Music Hall

THE CHOP TOPS
THE STRUTS
2/17 12 Galaxies

MARILYN MANSON
THE HIVES
2/20 Fillmore

US BOMBS
FAR FROM FINISHED
2/21 Maxwell's

THE PETS
HOT LUNCH
2/22 Hemlock Tavern

TOO SHORT
2/22 1015 Folsom

CRIME
TOP TEN
ROCK N ROLL
ADVENTURE KIDS
2/22 Cafe du Nord

HIGH ON FIRE
2/23 The Uptown

EXODUS
2/24 Slim's

BUILT TO SPILL
2/24-25 Fillmore

GOLDEN BOYS
THE BLACK
2/26 Hemlock Tavern

MINIPOP
2/27 Bottom of the Hill

THE WALKMEN
THE BROKEN WEST
2/27 Independent

KELLEY STOLTZ
2/28 Independent



THE DODOS
OR, THE WHALE
2/28 Cafe du Nord

HOLY FUCK
2/29 Bottom of the Hill

DEATH ANGEL
2/29 Slim's

CURSIIVE
2/29 Great American
Music Hall

SCISSORS FOR LEFTY
2/29 The Uptown

AC/DSHE
SLOUGH FEG
HOT LUNCH
3/1 Slim's

BRITISH SEA POWER
3/1 Bottom of the Hill

PORT O'BRIEN
DELTA SPIRIT
WHAT MADE MILWAUKEE
FAMOUS
3/1 Cafe du Nord

MOUNTAIN GOATS
2/29 Bimbo's
3/1 Independent
3/2 Bottom of the Hill

TILLY & THE WALL
3/2 Rickshaw Stop

NEW YORK DOLLS
3/5 Fillmore

THE HEAVENLY STATES
CITY
3/7 Independent

IMMORTAL TECHNIQUE
3/9 Fillmore



GOGOL BORDELLO
3/13 Warfield

EXPLOSIONS IN THE
SKY
3/21-22 Great
American Music Hall

GARY LOURIS
VETIVER
3/20 Fillmore

LOQUAT
3/21 Cafe du Nord

JENS LEKMAN
3/22 Bimbo's

NADA SURF
3/22 Fillmore

VAMPIRE WEEKEND
3/22 Independent

TOKYO POLICE CLUB
3/24 Independent

K.D. LANG
3/25-26 Palace of Fine
Arts

CITIZEN COPE
3/25-27 Independent

JOSE GONZALEZ
MIA DOI TODD
3/27 Fillmore



JUSTICE
DIPLO
3/27 SF Design Center

GZA
3/31 Independent

BAD MANNERS
LA PLEBE
4/2 Slim's

THE BLACK KEYS
JAY REATARD
4/2 Warfield

BRUCE SPINGSTEEN &
THE E STREET BAND
4/4 ARCO Arena
4/5 HP Pavilion

ANTI-FLAG
4/7 Fillmore

ANI DI FRANCO
4/8 Fillmore



RJD2
4/10 Independent

DIRTY PROJECTORS
4/11 Independent

EELS
4/14 SF Palace of Fine
Arts

MICHELLE SHOCKED
4/17 Swedish Hall

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THIS WEEK AT SFBG.COM

Latest updates on the *Guardian* versus *SF Weekly* trial at sfbg.com/lawsuit

IN THE BLOGS

Politics Newsom prematurely ejaculates on himself; presidential number crunching
Noise Joakim, Microfilm, Thao Nguyen, and the Get Down Stay Down
Pixel Vision Seatbelt bags, lost modern love, and Planet Unicorn
Guardian's SF Spanking class, bear hunting, and our sports column

Tom Lantos (1928-2008)

Rep. Tom Lantos, who represented District 12 (southwestern San Francisco and northern San Mateo County) for 14 terms, died Feb. 11 after battling esophageal cancer. The 80-year-old Holocaust survivor had already announced he wasn't seeking reelection and had endorsed former state Sen. Jackie Speier to succeed him. Lantos's death moves up the election schedule and will also transfer his status as a superdelegate in the Democratic Party presidential race. The law calls for Gov. Arnold Schwarzenegger to set a special election for the seat.

"Although no timeline is set yet, the governor will likely consolidate it with the June primary," Kate Folmar, a spokesperson for the California secretary of state, told the *Guardian*. If Speier, the only significant candidate to announce, is elected in June (when she would have normally faced a primary for the right to run in November), she will immediately join Congress and become a superdelegate.

Although a superdelegate may vote for whomever they choose, some do follow voters' wishes. On Feb. 5, Hillary Clinton won the Democratic presidential primary in District 12. (David Carini)

Guardian suit exposes predatory pricing

The *Guardian* has almost wrapped up its predatory-pricing case against the *SF Weekly* and its corporate owner, and lawyers for the newspaper chain have begun to present their defense. But much of the testimony only served to emphasize the central points in the *Guardian's* case.

The *Guardian* is charging that the *Weekly* for years cut its ad rates so low that it was losing money in an effort to put the locally owned competitor out of business.

In a deposition that was read to the jury, former *Weekly* publisher Chris Keating essentially admitted that his paper had been selling ads below cost. "Given the level of costs, [the *Weekly* was] not pricing at a level to cover those costs," he stated.

That simply confirmed what the abundant evidence presented to date has shown: since 1995, when New Times (now known as Village Voice Media) took over the *Weekly*, the paper has priced its ads so low that it's lost money every year.

In fact, Jed Brunst, the chain's chief financial officer, admitted under cross-examination Feb. 11 that the *Weekly*, which was profitable when New Times bought it, has lost money ever since.

Under questioning by *Guardian* attorney Ralph Alldredge, Brunst acknowledged



Mike Lacey, executive editor of the chain that owns the *SF Weekly*, testified last week in the *Guardian's* lawsuit. Like other top executives of Village Voice Media, he ducked the toughest questions. | PHOTO BY LUKE THOMAS, WWW.FOGCITYJOURNAL.COM

the Phoenix chain has poured in more than \$13 million in cash from its other operations to prop up the *Weekly* and cover its losses.

That's a key part of the case: the *Guardian* has to prove the *Weekly* sold ads below cost and did so for the purpose of harming a competitor.

The *Weekly's* lawyers keep trying to argue there was no intent to damage the *Guardian*, but evidence presented over the past few days suggests just the opposite.

In a Sept. 26, 2005, e-mail that was presented to the jury, Keating, discussing a national ad buy, said the *Weekly* and *Express* "would give the most amount of rate break to get the business

over the *Guardian*. If that means I net \$18 an inch I'll take it."

Keating had previously said the *Weekly* needed to sell ads for at least \$18.75 to \$19.25 per inch to make any profit.

Alldredge also presented a 1998 report from Jim Rizzi, then the publisher of the *Weekly*, to the top New Times executives, including executive editor Mike Lacey, chief executive officer Jim Larkin, and Brunst, that discussed the *Guardian's* firing of a general manager. "We are taking this as a sign that they are beginning to crack and are showing increased signs of disarray due to our continued growth and progress," the report stated.

The *Weekly's* legal team has been trying repeat-

edly to make the case that San Francisco is such a competitive media market, with so many print and broadcast outlets, that the *Weekly* couldn't possibly be focused on trying to harm the *Guardian*.

But evidence presented over the past week has shown that the *Weekly* staff prepared special monthly *Guardian* reports and devoted an entire section of their regular communications with headquarters to competition with the *Guardian*. There were no other competitors in the market mentioned in those reports and no special report on any other competitor.

Alldredge asked Brunst if he had ever heard any discussion at the New Times headquarters

CONTINUES ON PAGE 12 >>

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"In the last couple weeks there was a strong get-out-the-vote push by Obama's people."
Political analyst David Latterman

ALERTS

By Deborah Giattna
> alerts@sfbg.com

WEDNESDAY, FEBRUARY 13

Big Year brown bag
Hear environmentalist Brent Plater give an overview of the Golden Gate National Recreation Area Endangered Species Big Year, a program aimed at saving as much natural life in the biodiversity region as possible, at a monthly brown bag series. You'll learn about 33 things you can do to save 33 endangered species.

Noon, free
San Francisco Department of the Environment
11 Grove, SF
(415) 355-3700

SATURDAY, FEBRUARY 16

Disseminate the IRS
Congress won't stop funding the war, so it's up to taxpayers to take matters into our own hands. Come to the annual War Tax Resistance Workshop to meet with other civil disobedients and talk about the possible consequences of not paying some or all of your federal income tax. 10 a.m.-12:30 p.m.
SF Friends Meeting
65 Ninth St., SF
(510) 843-9877, www.nowartax.org

MONDAY, FEBRUARY 18

Self-publishing
Every day students learn the craft of writing at 826 Valencia. To raise funds for that effort, the center is holding a seminar for grown-ups on how to start a magazine. On the panel of experts are Lisa Jervis, founding editor and publisher of *Bitch: Feminist Response to Pop Culture*, Shoshana Berger, editor in chief of *ReadyMade*, and Todd Zuniga, founding editor of *Opium* magazine. 6-9 p.m., \$100
826 Valencia
826 Valencia, SF
(415) 642-9505, www.826valencia.org

TUESDAY, FEBRUARY 19

War games
Does your kid think serving in the military would be like playing inside one big first-person shooter? Take him or her to this workshop sponsored by BAY-Peace Youth, at which youngsters can play the games military recruiters use and talk to event organizers about the difference between video games and reality. 4-6 p.m., free
Oakland Library, César Chávez Branch
3301 E. 12th St., suite 271, Oakl.
(510) 809-7416, www.baypeace.org SFBG

Super lessons

Barack Obama wins San Francisco with a late surge of diverse supporters, but can he prevent the superdelegates from tapping Hillary Clinton?

By Steven T. Jones, G.W. Schulz, and Sarah Phelan
> news@sfbg.com

The Super Fat Tuesday presidential primary election in San Francisco was marked by some portentous trends and factors that could have a big impact on who becomes the Democratic Party nominee — and whether that person will be accepted as the people's legitimate choice.

Consider the scene the night before the election. A small army of young people made its way up Market Street carrying signs and pamphlets supporting their candidate, Barack Obama, taking up positions outside Muni and BART stations and on high-profile corners to spread the message of change.

Meanwhile, inside the Ferry Building, Mayor Gavin Newsom and former president Bill Clinton convened one of several "town hall meetings" held simultaneously around the country to promote the presidential campaign of Hillary Clinton, who checked in on a satellite feed.

Among the many luminaries on hand was State Sen. Carole

Migden, a superdelegate (one of 71 from California) who has not yet pledged her support to either Clinton or Obama and who could ultimately play a huge role in determining the nominee. Migden made a show of exchanging pleasantries with the former president, warmly embracing him in front of a crowd of about 250 people and more than a dozen news cameras before taking a seat nearby.

But Election Day was for the regular citizens, and once their votes were counted and analyzed, a couple of things became clear. Clinton won California with the absentee ballots that she had been banking for weeks thanks to her deeply rooted campaign organization. Her margin of victory among early voters was about 20 percentage points.

Yet a late surge of support for Obama caused him to win at the polls on Election Day, leading to his outright victory in San Francisco by a margin of about 15,000 votes, or almost 8 percentage points. It was a symbolic victory for progressives on the Board of Supervisors, who backed Obama while Newsom cam-



Barack Obama's election-night party at the Fairmont San Francisco was packed. | GUARDIAN PHOTO BY G.W. SCHULZ

paigned heavily for Clinton (see "Who Wants Change?" 1/30/08).

Obama and Clinton were close enough in California and the rest of the Super Fat Tuesday states that they almost evenly split the pledged delegates (those apportioned based on the popular vote). But if present trends continue, even after Obama's sweep of four states that voted the weekend after California, neither he nor Clinton will have captured the 2,025 delegates they need to secure the nomination before August, when the Democratic National Convention convenes in Denver.

That means the nomination could be decided by superdelegates such as Migden, a group comprising congresspeople and longtime Democratic Party activists, from party chair Art Torres down to those with key family connections, such as Christine Pelosi and Norma Torres.

And that could be a nightmare scenario for a party that hopes to

unify behind a campaign to heal the country's divisions.

Political analyst David Latterman, president of Fall Line Analytics in San Francisco, said this election was marked by a higher than expected turnout and more people than usual voting on Election Day rather than earlier. In San Francisco turnout was more than 60 percent, including an astounding 88.4 percent among Democrats.

"In the last couple weeks there was a strong get-out-the-vote push by Obama's people," Latterman said during a postelection wrap-up at the downtown office of the San Francisco Planning and Urban Research Association (SPUR), which he delivered along with campaign consultant Jim Stearns.

Latterman said that Obama surge, which drew out voters who were generally more progressive

CONTINUES ON PAGE 12 >>

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OnGuard CONT.

about the *Weekly* sales efforts having an impact on the *Guardian*. "Maybe in an instant," Brunst said.

In a key moment, Alldredge laid out the case that the 16-paper chain, which had very deep pockets, was trying to squeeze the *Guardian* through a war of attrition. The *Weekly's* price-cutting, he suggested, had so depressed the market for alternative weekly ads that it was hard for either paper to make money.

"If both papers were going to lose money for some period of time," Alldredge asked Brunst, "the one that would run out of money first would be the *Guardian*, right?"

Brunst would only say, "I don't know that."

The case is expected to continue for another two weeks before Superior Court Judge Marla Miller. (Tim Redmond)

MORE AT SFBG.COM

For daily coverage and background, go to sfbg.com/lawsuit.

Obama CONT.

than average, may have been the margin that pushed Proposition A, the \$185 million parks bond, to victory. It trailed among absentee voters but ended up less than five points above the 66.6 percent threshold it needed to pass.

"I don't know if this would have passed or not if it had not been for the Obama push at the end," Latterman said.

Stearns agreed, saying, "In some ways, we should name every park in the city Obama Park."

At the measure's election-night party at Boudin Bakery on Fisherman's Wharf (where some of the bond money will renovate Pier 43), Yes on A campaign consultant Patrick Hannan told us he was worried as the initial results came in.

"That is a high threshold to hit," he said of the two-thirds approval requirement for bond measures.

But as the crowd nibbled on crab balls and sourdough bread, the results moved toward the more comfortable level of around 72 percent support, prompting great joyful whoops of victory.

Recreation and Park Department executive director Yomi Agunbiade acknowledged that the decision to place the measure on the February ballot rather than June's was a leap of faith made in the hopes that the presidential election would cause a high turnout of Democrats.

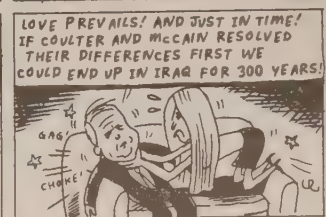
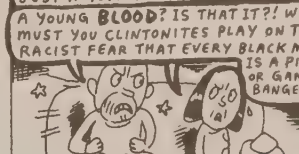
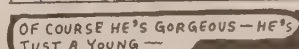
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CONTINUES ON PAGE 17

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BY LLOYD DANGLE



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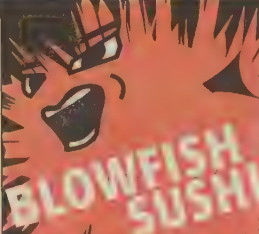
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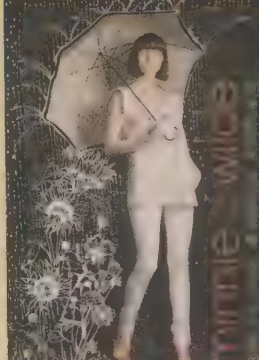
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Next Door, one of the three city-owned homeless facilities in the Tenderloin, is one of the oldest and largest shelters in San Francisco.

GUARDIAN PHOTOS BY CHARLES RUSSO

Shelter shuffle

Inside San Francisco's confounding system of housing the homeless

By Amanda Witherell

▶ amanda@sfbg.com

EDITOR'S NOTE Guardian reporter Amanda Witherell and intern Bryan Cohen spent almost a week staying in various San Francisco homeless shelters. To get an unfiltered look at the conditions, they didn't identify themselves as journalists, so some names in this story have been changed to protect people's privacy. Their undercover reporting was supplemented with extensive research and on-the-record interviews with key officials, providers, and recipients of homeless services.

It's about quarter past seven on a Thursday night, and I'm late for curfew. Not even during my wildest high school days did I have to be home by a certain time, but tonight, 29 years old and sleeping in a homeless shelter, I'm supposed to be in by 6:30 p.m.

Heading down Fifth Street toward the shelter, I wonder what I'll do if I lose my bed for being late. Can they set me up at a different shelter? Will I have to head back to a resource center in the Tenderloin or the Mission District to wait in line for a reservation somewhere else? Either way, I could be walking the streets for the next few hours, so I adjust my heavy backpack for the journey. Waiting to cross Bryant Street, I stare up at the large, hulking building with its utilitarian name, Multi-Service

Center South, and notice there are no shades on the windows in the men's dorm. Since it's lit from within, I can clearly see someone standing beside his cot, clad in nothing but blue plaid boxers, obviously unaware that he's so exposed. I wonder if the windows would be shaded if it were the women's room. Maybe that's why we sleep in the basement.

Inside the door I shed my pack and step through the metal detector. The security guard dutifully pats it down and pushes it back into my arms. At the desk I give the last four digits of my Social Security number and am checked in. No questions about being tardy. I'm in.

I'm also late for dinner. A staffer hands me two unwrapped sandwiches from a reused bread bag under the counter. Ham, mustard, and American cheese between two pieces of cheap, sliced bread. After two days in the shelter I still haven't seen a piece of fruit or a vegetable. I wrap the sandwiches in the newspaper under my arm and head down to my bunk. On the stairs I pass a guy and nod hello. He nods back, then calls out, "Hey, can I ask you something?" I turn. "Sure."

"What's a nice girl like you doing in here?"

I shrug and step back, unsure of what to say.

"I'm not trying to mess with you," he says. "I'm not fucking with you. I don't do drugs. I'm straight. I don't

mess with anything," he goes on, trying to reassure me.

I believe him and dish it back. "Then what's a nice guy like you doing in here?"

He laughs and shrugs. He tells me he doesn't really stay here. It's just for a couple of days. He lives in a \$200 per week hotel in Oakland, but if he stays there more than 28 consecutive days, it becomes residential and the rates go up, so he clears out for a few days every month and comes here. The hotel's nicer than this, he claims. It's clean and safe, and he has his own space. "I can walk around in my underwear," he says.

We sit on the stairs, talking about how you lose all your privacy when you stay in a shelter, how the regimentation is reminiscent of prison. There are no places to go and be on your own, rest, and be quiet. Once you're in for the night, you can't leave except to step out for a smoke.

I ask if he has a job. He tells me he's a chef for Google. I raise an eyebrow, recalling that the company's stock is hovering somewhere between \$600 and \$700 per share right now. The pay isn't the problem — he gets \$16 an hour, but he's been out of town for a while, caring for a sick family member, and has just returned. He got his job back, but only part-time, and he lost his home.

He's wary of being on welfare — that's not the way his mother raised him — but he's in the County Adult

Assistance Program, which gets him \$29 every two weeks, a guaranteed bed at the shelter, and a spot on a waiting list for a single-room-occupancy hotel room, the bottom rung on the permanent-housing ladder.

What he really wants is a studio, but his searches haven't turned up anything affordable. He needs a little boost of cash for a security deposit on an apartment, but when he asked the General Assistance Office if it could help him out with that, the answer was no.

His brow furrows with concern, and then the conversation turns to me. "You got a job?" he asks.

What can I say? I'm a reporter for a local newspaper. I've heard that some of the city's homeless shelters are lacking basic standards, accessing a bed can be complicated, and services are scattered. I thought I'd come find out for myself.

Here's what I learned: San Francisco has a cumbersome crazy quilt of programs, stitched together with waiting lists and lines. Policies that are written on paper and espoused in City Hall are often missing in shelters. Some rules don't seem to exist until they've been broken. Others apply to some people, but not all. Getting a bed is a major hurdle, and I say that as a stable, able, mentally competent, sober adult.

And once you're in, it's sort of like sitting in a McDonald's for too long. Years ago a friend told me the interiors of fast food restaurants are deliberately designed to make you feel a little uncomfortable. They don't want you to get too cozy; they want you to eat and leave, making way for the next hungry mouth they can feed.

In other words, shelters are designed to make people not want to use them.

The only information I took with me was a one-page handout I got from a San Francisco Police Department Operation Outreach officer. He said it's what cops and outreach workers give to people they come across who are sleeping on the streets. I figure if it's good enough for them, it's all I need to navigate the system.

The map, as it were, is a cramped, double-sided list of places to get free meals, take showers, store your stuff, sober up, and, of course, get a bed.

For the bed, it instructs, you have to go to a resource center and make a reservation. Some of the resource centers are also shelters. Some aren't. Some are just reservation stations. They all have different operating hours and are located all over the city, but mostly in the Tenderloin and South of Market.

It takes me a while to puzzle out which ones are open, where exactly they are, then which is closest to me. Phone numbers are also listed, so I assume it's like making a hotel reservation and dial one up on my cell phone.

The first number doesn't work. There's a digit missing. Dialing methodically down the list, I discover that none of the numbers connect me to a person. This is obviously not the way to go.

The way I ultimately get into a shelter is not the way you're supposed to. In San Francisco's system, you're not supposed to just walk up to a homeless shelter and get a bed, but that's what I do.



Ruby Windspirit (left), homeless since Jan. 14, is among those who never thought they'd have to rely on a shelter. The smoking rooms at Next Door (right) may be shut down by proposed standards of care legislation. | GUARDIAN PHOTOS BY CHARLES RUSSO

At first the woman behind the counter at MSC South tells me the only open beds are across town, at Ella Hill Hutch in the Western Addition. Then another staffer looks at the clock and says he's not sending me out there. He'll "drop" beds instead.

The city's 1,182 beds for single adults are managed through an electronic database called CHANGES. It's a modern-day improvement on people roaming from shelter to shelter everyday, putting their names on lists for possible beds. Launched in 2004, CHANGES now does that electronically and maintains profiles of people who use the system. If you've been kicked out of a shelter, missed your tuberculosis test, or not shown up for curfew, CHANGES knows and tells on you.

Every day around 8 p.m. shelter staff trawl through the reservations and drop the no-shows, cancellations, and reservations that have expired or whose makers have moved on to hospitals, rehab, the morgue, or — less frequently — housing.

MSC is allowed to make reservations for any shelter except itself — that's against policy. I learn this the next morning, and I'm told it's because there's too much corruption and favoritism. MSC is apparently one of the better shelters, so to keep clients from cutting deals with staff, the policy doesn't allow clients to reserve a bed there.

But after half an hour the staffer hooks me up for a two-night stay, bending the rules to do so. While I'm waiting, he turns away a client who had a seven-day bed but didn't show up the previous night. The guard

confiscates his fifth of vodka, and he gets an earful about drinking.

When the city's shelter system was born in 1982, it was first come, first serve at the doors of churches and community centers. President Ronald Reagan's cuts to federal domestic spending landed hard on low-income people, so then-mayor Dianne Feinstein called on local organizations to temporarily house and feed the growing number of street sleepers.

Throughout the '80s wages stagnated while the cost of living soared: between 1978 and 1988 the average rent for a studio apartment in San Francisco jumped 183 percent — from \$159 a month to \$450. Twenty years later it's \$1,114. In 1978 the Housing and Urban Development budget was \$83 billion. Today it's \$35.2 billion, almost nothing by federal budgetary standards, and almost no new public housing units have been built since 1996, while 100,000 have been lost.

Every year the federal government spends almost twice as much on a single attack submarine as the Department of Housing and Urban Development spends on homeless assistance. State and local governments have been left to pick up the hefty price tag.

San Francisco spends more than \$200 million on homelessness, through services, financial aid, supportive housing, emergency care, and shelter beds. There are 13 city-funded shelters, four resource centers, and three reservation stations in San Francisco. The Human Services Agency spends \$12.5 million per year

on shelters through contracts with nonprofit managers. The Department of Public Health also manages two contracts, for a battered women's shelter and a 24-hour drop-in center.

But it's not enough: the nonprofits supplement operating expenses with grants and private donations and recently relied on a special allocation of \$300,000 to purchase basic supplies like soap, towels, hand sanitizer, sheets, pillows, and blankets.

James Woods, a spry 51-year-old wearing a red Gap parka barely zipped over his thin, scarred chest, rattles off the places he's lived: Detroit, Atlanta, Seattle, San Francisco, Louisville, Ky., and his hometown, Nashville, Tenn. "Out of all the cities I've been in, this is the only city where you have to go and make a reservation for a bed at the rescue mission all the way across the city in order to come back to the place you started," he says, jabbing the floor of MSC with his cane. "I can't even make a reservation here for a bed here. They'll send me across the city to another place to do that."

Woods has been pounding the pavement between MSC and the Tenderloin AIDS Resource Center for eight months. Every day around 3:30 p.m. he heads to the Tenderloin, where he gets in line for a bed. Woods has a fractured hip and arthritis, pins in his knees and feet, and hepatitis C. He's been HIV-positive since 2002. He walks with a limp that can transform into a springy, stiff-legged canter when he chases the 27 bus down Fifth Street.

Rather than tote all of his possessions with him, he hides them in the drawer of an emergency bed at MSC,

so it's imperative that he get back there every night. Sometimes he waits hours for an MSC bed to open up.

Though Woods speaks highly of some city services, swooning a little when he mentions his doctor at the Tom Waddell Health Center, the daily bed hunt has left him exhausted and disgusted with the city. "They've got the program designed to run the homeless off," he says. "They have it as hard and difficult as possible for you to take a breath, take a rest, get a routine."

While a person can reserve a bed for one to seven nights and if on General Assistance, make arrangements through a caseworker for 30- to 90-day stays, Woods has rarely been able to procure a bed for longer than one night. "Maybe twice I've gotten a seven-day bed," he says.

The inability to connect people with beds is not lost on city officials. Mayor Gavin Newsom's recently hired homeless policy director, Dariush Kayhan, told me, "I really want to solve the issue of the juxtaposition of vacant beds and homeless people on the streets. That to me is untenable."

However, he only discussed the issue in terms of people who've chosen not to use the shelters and are sleeping in the street. To him, empty beds signify that there's more than enough shelter for people. "At this time there's no plan to expand any shelter beds, and I think homeless people, in many ways, many of them vote with their feet and have decided that shelter's not for them," he said.

But the *Guardian* found that even if you are willing and waiting for a bed in a place where someone can

presumably connect you with one, it often doesn't happen.

According to the 2007 Homeless Count, there are 6,377 homeless people in San Francisco. The nine year-round single-adult shelters have enough beds to accommodate one-third of that population. Other emergency facilities shelter some of the overflow on a seasonal basis. The remaining homeless sleep in jails and hospitals, respite and sobering centers, parks and sidewalks.

People also pile up at Buster's Place, the only 24-hour drop-in resource center in the city, where they slump all night in chairs, forbidden by staff to sleep on the floor.

It took *Guardian* writer Bryan Cohen five nights to find a spot at a shelter. He spent Jan. 20 and 21 at Buster's waiting to see if a bed would open up. None did. According to the shelter vacancy report for those two nights, there were 108 and 164 beds set aside for men that went unfilled. On an average night this January, a month marked by cold weather and flooding rain, 196 beds were empty.

Buster's does not have access to CHANGES but can apparently call shelters and ask about empty beds. I was at the Providence Foundation shelter one night and overheard a call come through and shelter staff tell whoever rang that no, they couldn't bring more people here. There were four empty mats beside me.

Laura Guzman, director of the Mission Neighborhood Resource Center, said CHANGES was a breakthrough in getting people into beds, but when it was first launched in 2004, things were different. "You

CONTINUES ON PAGE 16 »

Homeless CONT.

had a choice. Shelter of choice was much easier to achieve. Then Care Not Cash happened," she said.

Most of the city's beds are assigned to beneficiaries of certain programs, like Swords to Ploughshares and Newsom's signature plan Care Not Cash, or to people with mental health or substance abuse issues who have case managers.

Though beds can be turned over to the general public when they are dropped after curfew, one wonders how effectively that happens.

The challenges are worst for Latinos, refugees, and immigrants, who face language barriers and the potential hurdle of illegality.

As a result, they flood one of the few places they can get in. Dolores Street Community Services reported the second-lowest vacancy rate in January, just 5 percent. The 82-bed program hosts a waiting list and is one of the more flexible in the city—deliberately so, as many of its Latino participants have jobs or work as day laborers. Marlon Mendieta, the executive program director, says, "They have a plan and just need to save up some money to move into a place."

However, rising rents have made moving difficult. "We have people who are basically just cycling from one shelter to another," Mendieta said. "We see some who exit our shelter, find housing, but might end up back at the shelter if rent goes up or they lose work."

Providence is one of the sparest of homeless facilities and is located in a Bayview church. Unlike at other shelters, there's no hanging out here. When the doors open at 9:30 p.m. about 90 people with reservations are already lined up in the rain on its dark side street.

We receive one blanket apiece, and the men shuffle into the gym while I follow the other females into a smaller side room, where 12 mats are laid out on two ratty tarps. Several women immediately lie down, speechless.

The cook gives a quick blessing when plates of food arrive on two sheet pans: spaghetti, heavily dressed salad, limp green beans mixed with cooked iceberg lettuce, and a very buttery roll. It's all heavy and slightly greasy, but also warm and a closer approximation of a square meal than any of those offered by the other shelters I've stayed in so far.

Moments after I finish eating the lights are turned off, even though a couple of women are still working on their meals. A shelter monitor comes through and confiscates our cups of water, saying she just refinished the floors in here and doesn't want any

spills. I notice that unlike at other shelters where I've stayed, none of the women here have bothered to change into pajamas. Some haven't even removed their shoes. I follow suit, tucking my jacket under my head for a pillow and pulling the blanket around me.

When the lights come back on at 5:45 a.m., I understand why no one changed: there's no time to get dressed. Shelter monitors enter the room, rousting sleepers with catcalls to get up and get moving. One turns on a radio, loud. They're brisk and no-nonsense, grabbing blankets and shoving them into garbage bags, pulling mats into a stack at the edge of the room.

A woman becomes perturbed by being hustled and talks back to the shelter monitor. A verbal battle ensues, with the client picking up her mat and throwing it across the room, scattering her possessions. "What a woman, what a woman," the shelter monitor yells. "We'll see if you get a bed here tonight."

Another staffer comes through with a toxic-smelling aerosol, which she sprays around us as we get ready to leave. The bathroom, the cleanest I've come across in the city's shelter system, is still a clusterfuck as a dozen women wait to use the three toilets and two sinks. One stall has a broken door, and the only morning conversation is apologies to the occupant.

Even though the contract between Providence and the HSA says the former will provide shelter until 7 a.m., it's a little after 6 a.m. and all 90 of us are back out on the street, rubbing sleep from our eyes, shivering in the dark dawn, and waiting for the Third Street T line. When the train comes, most of us board without paying and ride back toward the city center to get busy finding some breakfast and making preparations for where to stay tonight. I have four hours before I have to be at work.

Shucrita Jones, director of Providence, later tells me the shelter's materials have to be cleaned up by 7 a.m. because the church is booked for other activities. "We turn the lights on at 6. The clients have at least until 6:10 to get up. We encourage everyone to be out of there by 6:15 so we can be clear of the building by 6:30," she says. To her defense, she adds that the shelter monitors often let people in earlier than the contracted time of 10 p.m. and that when the weather is particularly nasty she'll open the doors as early as 8:30 p.m. to let people in out of the cold.

As for the discrepancy between empty mats in the shelters and people going without beds, she blames the reservation system. "CHANGES has

a lot of glitches," she says. "It's got a lot of errors the city and county [are] trying to fix."

What I witness isn't as bad as what I hear. In the shelters everyone has a horror story — some are about how they got there, others about what's happened to them since they arrived. Nearly all include a questionable experience with staff — from witnessing bribes for special treatment to being threatened with denial of service for complaining. Their observations echo mine: the administration and certain high-level staffers exhibit genuine concern and an ability to help when you ask, but lower-tier workers aren't as invested in providing good service.

Tracy tells me she sent her daughter to private school and considers herself a victim of the dot-bomb era and an illegal eviction that landed them at the Hamilton Family Center. "We were given one blanket. It was filthy. It had poo on it, and, I'm not kidding, there were even public hairs," she says.

She describes the shelter's intake process as similar to that of jail bookings she's seen on television. Six days later she and her child were thrown out. No reason was given, though she's convinced it's because a staff member overheard her complaining about a recent incident involving another client sneaking in a gun. When she was told to leave immediately, she wasn't informed that she had the right to appeal. So she and her daughter hastily gathered their things and hit the dark Tenderloin streets.

A grievance system exists for people who've been hit with denial of service, or DOS'd, the colloquial term for kicked out. But the process can take months. Shelter managers I spoke with don't deny that stealing is rampant, favoritism exists, and complaints occur — the greatest number about staff and food.

General complaints are supposed to be handled within the shelter, though they may be copied to the city's Shelter Monitoring Committee. The SMC submits quarterly reports to the Board of Supervisors, Mayor Newsom, and the public, which show regular instances of inconsistent and unsafe conditions, abusive treatment, and a lack of basic amenities like toilet paper, soap, and hot water.

Those reports prompted Sup. Tom Ammiano to sponsor legislation mandating standards of care for all city-funded shelters (see "Setting Standards," 1/30/08). The new law would create baseline standards and streamline a complaint and enforcement process.

According to the HSA, many of these standards are already poli-

cies included in the contracts with the nonprofits that run the shelters, requirements such as "provide access to electricity for charging cell phones."

During my stay at the Episcopal Sanctuary, I asked the shelter monitor on duty where I could plug in my cell phone and was told I couldn't. When I asked why not, the only reply was that it's against shelter policy. At Ella Hill Hutch Community Center, Cohen was told he could plug in but at his own risk — his unattended phone would probably be stolen.

I reviewed all the contracts between the city and the nonprofit shelter providers, as well as the shelter training manual that's given to staff. I was unable to find the same list of policies the HSA gave to the budget analyst. I asked HSA executive director Trent Rhorer how these policies have been communicated to the shelter staff, but he did not respond by press time.

While the ability to charge a cell phone seems relatively minor, its ramifications can be huge. The first time James Leonard met with his case manager at Next Door shelter, he knew exactly what he needed to get back on his feet: bus fare to get to and from three job interviews he'd already scheduled, a clothing voucher so he'd have something nice to wear when he got there, and a couple of dollars for the laundry facilities at the shelter. He also needed to charge his cell phone to confirm the interviews. He said he was denied all four things.

The standards of care, if passed, could improve access to those basic provisions, but some in the Mayor's Office have balked at the estimated \$1 million to \$2 million price tag. The budget analyst's final report is scheduled for release Feb. 14, in time for a Feb. 20 hearing at the Budget and Finance Committee.

Deborah Borne, medical director of the DPH's Tom Waddell clinic, is a proponent of the standards from a public health perspective. "For me, I'm looking at decreased funding and how can I best affect the most population with what remains," she said.

Dirty shelters can help spread disease outside their four walls, as clients leave every day to use municipal services like buses, libraries, trains, and restaurants, which we all enjoy. Borne says this is something that's been tackled by other facilities that house large numbers of people and is long overdue in the shelters.

"You can argue about whether we should or shouldn't have shelters, but there are no city, state, or federal regulations for them. There are tons of regulations for the army, for public schools and colleges, but we put people in shelters and there's none," she said. To her, San Francisco is on

"I would rather allocate additional resources to create another unit of housing for someone as opposed to enhancing the service model of the shelters."

Homeless policy director
Dariush Kayhan

the cutting edge of care with this legislation. "I can't wait until we do this on a state level," she said.

Kayhan said he and the mayor support the spirit of the legislation and have no problems with most of the no-cost items, but the price tag for staffing, training, and enforcement is a concern. "I think when you're looking at how much money you're going to spend on homelessness overall," he told us, "I would rather allocate additional resources to create another unit of housing for someone as opposed to enhancing the service model of the shelters."

Every day he's on duty in the Tenderloin, police captain Gary Jimenez comes across homeless people — or people who seem homeless but aren't.

"One day on Turk Street, I came by a long line of people drinking. I was walking with a Homeless Outreach Team officer, and he said he knew them all. Only about 20 percent of them were actually homeless. They don't want to sit in their rooms drinking. We give people housing but we don't acclimatize them, get them used to being inside. They want to do what they've been doing, and they go out on the streets to do it. It's social," he said.

Larry Haynes agrees. "It's lonely and depressing in your room," he says. He lost his Beulah Street apartment through an Ellis Act eviction and has been living in the Vincent Hotel for three years, after a nine-month stint in the shelter system. He's a tenant representative now, advocating for improved conditions in the SROs, which still bear the shelters.

"The criticism I hear from people on the streets is that there are some good shelters but you can't get in them," Jimenez said. "Then there are shelters that are open that you can go to, but you wouldn't want to because they're really bad."

He tells me he's visited shelters but finds it difficult to get a feel for how valid the complaints are. "I

can't tell without waking up there or knowing what it's like to be thrown out on the street at 6 a.m. in the cold when there's nothing open," he said.

The Shelter Monitoring Committee has requested that HSA staff stay in shelters at least once to get firsthand experience, but it's yet to receive confirmation that this has occurred. When we asked Rhorer about the policy, he said, "There are 1,800 employees who work for HSA, so there is no way to knowing if any of them have been homeless and used the shelter system."

In our first conversation, Kayhan told me he had never stayed in a shelter. In a later interview, when I asked what he thought about the public perception of the shelters, he said, "I'm just not sure that the criticism that I hear around the shelters as being dangerous hellholes — or whatever has been said — matches what I see in the shelters or what I read with respect to incident reports or what I hear at the Shelter Monitoring Committee or at the shelter directors' meetings. So perception is reality."

"Housing first" has been Mayor Newsom's modus operandi for handling homelessness, and it's a good one — the idea being to stabilize people, whatever condition they're in: drunk or sober, clean or using, ill or able, young or old, alone or with family.

The city's *10-Year Plan to End Chronic Homelessness*, released in 2004, recommended 3,000 units of supportive housing to get the chronically homeless off the streets. The Mayor's Office of Housing is on track to meet that goal through master-leasing SROs and building or renovating new affordable units, where occupants will get supportive services.

The chronically homeless, a catchall term for folks who stick to the streets and don't or aren't able to use the system, have been the mayor's target and Kayhan's priority. This makes sense because they're the most visible face of homelessness.

Last year's city budget allowed a tripling of staff for the Homeless Outreach Team, which works diligently to move the most entrenched homeless off SoMa side streets and out of encampments in Golden Gate Park. A special allocation of shelter beds was set aside for them, and those who refused shelter were put directly into stabilization units in SROs, bypassing the shelter system entirely.

For some, this has been great. It's how Leonard finally started to make some progress. He bailed on the shelters after having his possessions thrown out three times by staff and hit the streets, where HOT found him, deemed him "shelter

challenged," and moved him into a stabilization unit.

"I feel almost as good today as the day before I became homeless," he tells me one afternoon in January. The Bay Area native is hoping to transition into a subsidized rental soon.

Twenty-five percent of shelter staff are required to be homeless or formerly homeless. Some shelters hire up to 80 percent. Tyler is one of them — he lives at MSC South but works for Episcopal Community Services, which runs Sanctuary, Next Door, and the Interfaith Emergency Winter Shelter Program. He shows me his pay stub to prove it, and I note that every two weeks he takes home more than I do. "Yeah, I make good money," he agrees.

He's been looking for an apartment, but rents are high and he hasn't found anything good. A plan to move in with a family member fell through, so he's just hanging out on the housing wait list. "What I really want to do is see what they're going to do for me. I've been on [Personal Assistance Employment Services] for six months. Where is my SRO if I can afford to pay for it? So obviously that shit doesn't work," he says.

He's bitter about the effect the Golden Gate Park sweeps have had on the SRO stock. "They got SROs right away," he said of the 200-plus people who were removed from the park by HOT, put into stabilization beds, and transitioned to SROs. "They took them right away 'cause Gavin had to clean that shit up," he says.

Tyler, like many people I spoke with, keeps as sharp an eye as possible on City Hall. They read the papers and have opinions informed by firsthand experience about programs like Care Not Cash. They know Kayhan is making \$169,000 per year and they're making \$29 every two weeks.

One morning, coming out of the bathroom at Sanctuary, I stop to study a posting for affordable housing on a bulletin board. It's a studio for \$863 per month, more than I pay for my one-room Mission flat. The longer I stay in the shelters and the more people I talk to, the less secure I feel in my economic stability.

Ruby Windspirit has been homeless since Jan. 14, two days before I started my tour of the shelters. The 59-year-old Irish Navajo was attending school in Portland, Ore., studying photography and science, when she became ill with bone cancer. She came to San Francisco to convalesce closer to her daughter, who lives in a one-bedroom apartment in the Castro with three other people.

Windspirit knew she couldn't stay on the couch for too long

and made a reservation for a \$27 per night hotel in the Tenderloin. Despite the reservation, she couldn't get in for two days and the bed she was ultimately given was two box springs with a piece of plywood for support. The sheets were dirty. She left after two weeks and entered the shelter system. She says Next Door is "150 percent better" than the hotel. She has a bed off the floor and the extra blanket her doctor recommended, though she was scolded for trying to plug in her phone.

I try to imagine what people like Windspirit would do if there weren't shelters. But the Ten Year Council also recommended a phasing out of shelters within four to six years, to be replaced by 24-hour crisis clinics and sobering centers.

There are 364 fewer shelter beds in San Francisco than when Newsom became mayor. This year more may go. The city is currently requesting proposals to develop 150 Otis, which serves as a temporary shelter and storage space for homeless people, into permanent supportive housing for very-low-income seniors. About 60 shelter beds will be lost.

The HSA confirmed there are currently no plans to open any more shelters in San Francisco. The last plan for a new shelter — St. Boniface — fell through, and the money that was set aside for the project still languishes in an HSA bank account. Midyear budget cuts proposed by the mayor put that money on the chopping block.

Buster's Place is also on the list of cuts. By April 15, the only place where someone can get out of the elements at any time, day or night, could be closed for good.

Kayhan, who previously oversaw Project Homeless Connect, Newsom's private-sector approach to the problem, agreed that shelters will always be needed. What he worries about are the people who become dependant on them and refuse housing offers, although he's also thinking about ways that shelters could be more amenable.

"I'd like to look at the next step with Homeless Connect to try and institutionalize that in the way we do business specifically in the shelters," he said, imagining a shelter pilot of one-stop shopping for services.

But just three weeks into his new job Kayhan was reaching out to constituents to try to figure out what isn't working. He told us, "What I'm trying to do since I came into this position is be on the street and measure the impact the system is having on those that are on the street day in and day out and try to see what part of the system isn't working properly or needs to be resourced differently

so that we don't see homeless people, long term, on the streets."

One night at MSC, in the bathroom before bed, a young woman tells me her story while I brush my teeth and she washes off her makeup. Not too long ago she drove here from Florida to meet up with her boyfriend. They were hanging out on the street one night when a cop came by, cited him for an open container, and discovered he had a warrant. Now he's in jail in San Rafael.

She started sleeping in her Suburban while she looked for job and a place to stay. One night while she slept, parked at Castro and Market, she was hit by a drunk driver. She lifts a hank of long blond hair and shows me a bright pink tear of stitches above her temple. An ambulance took her and the drunk to the hospital. Her totaled car was towed. When the hospital found out she had no place to go, it sent her here.

"Now I'm in a fucking homeless shelter," she says, genuinely aghast at the situation and truly lost about what to do. She has her bed for five more days.

She could get a job. She says, "I have hella references," from working in restaurants for years. She could sleep in one of her friends' cars, but it seems like so much work: waking up in the car, going to a resource center or shelter to wash up, then going to work.

We joke about living in the shelter. "Yeah, you can come over," she imagines telling her friends. "Dinner's at 4:30."

"You've got to leave by 10," I say. "It'll be fun. We can hang out and smoke on the patio," she says.

I don't know what else to say, except "Good luck." I know what it's like to chase a boyfriend to San Francisco. I remember sleeping in my car when I was 21, during a strange time between graduating from college and getting a place to live for the summer in a town where housing was tight. I think about my little sister, packing up her Subaru one day and taking off to Miami, where she didn't know a soul. You have a little money, a lot of hope, and that youthful sense of invincibility, but sometimes it all comes down to luck.

I bid her good night, pack up my toiletries, and wipe my face with my shelter-issued towel. It smells vaguely of bleach and shit. **SFBG**

Bryan Cohen contributed to this report.

MORE AT SFBG.COM

For shelter journals from Witherell and Cohen, profiles, and photos, see sfbg.com.

Obama CONT.

and much of the coast, including both the liberal north coast and the more conservative Santa Barbara and San Luis Obispo counties.

But Clinton's advantages of socking away early absentee votes and her popularity with certain identity groups — notably Latino, Asian, and LGBT — helped her win California.

Yet Obama's appeal reaches beyond Democratic Party voters. He got some late support from prominent local Green Party leaders, even though their party's candidates include former Georgia congressional representative Cynthia McKinney and maybe Ralph Nader (see "Life of the Party," 1/16/08).

Sup. Ross Mirkarimi, a founder of the California Green Party who also worked on Nader's 2000 presidential campaign, announced his endorsement of Obama at the candidate's Super Fat Tuesday event at the Fairmont San Francisco. Mirkarimi also noted the support of Greens Mark Sanchez, president of the San Francisco Board of Education, and Jane Kim, the highest vote getter in the school board's last race.

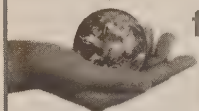
"I registered Green because I felt their values were closer to mine," Kim, who left the Democratic Party in 2004, later told the *Guardian*. "But I've always endorsed whoever I thought was the best candidate for any office.... I saw Obama as a candidate taking politics in a different direction that I hadn't seen a national candidate take things before."

If Obama's campaign can continue to develop as a growing movement running against the status quo, he could roll all the way into the White House. But it's equally possible to imagine the Clintons using their deep connections with party elders to muscle the superdelegates into making Hillary the nominee.

Stearns said this scenario could hurt the party and the country: "I can't imagine a worse outcome for the Democratic Party than to have Obama go into the convention ahead on delegates he's won and have Hillary Clinton win on superdelegates." **SFBG**

Amanda Witherell and David Carini contributed to this report.

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By Molly Freedenberg
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GREEN CITY You may be the greenest, most permacultured locavore with a heart made of hemp. You tend your community garden on dates, travel only by biodiesel bus, and make your Christmas gifts from recycled materials rather than contribute to our culture's overconsumption of resources. But chances are you haven't thought about how your sex habits are affecting the planet — not to mention your partner. And what better time to think about it than the week of Valentine's Day, the date when couples feel entitled to sex and singles are saddest about not having any? (Or is that the other way around?... But I digress.)

Thing is, your favorite dildo may be releasing deadly toxins into the environment. Your discarded butt plug, so small and cute and seemingly innocent, may spend several centuries in a landfill before it degrades — if it ever does. Your vibrator could be the reason for someone else's unnaturally tiny penis. Really.

The issue with sex toys — one of the more recent industries to be examined through a green lens — is twofold: disposal and toxicity.

The first is the easier, less contentious, and somewhat more obvious issue. Since we're talking about a variety of objects often made of plastic, PVC, rubber, electronics, and other nonbiodegradable materials, it makes sense that concern has been raised about where sex toys end up and what happens to them when they get there. Just like water bottles and discarded train sets, sex toys made from these materials seem destined to last longer on the earth than any of us will — causing more pain in the long term than pleasure in the short term.

The second issue is whether sex toys are safe for humans, both those who use them and those who may be exposed to them through the environment. The concern here is phthalates, a variety of chemicals most commonly used to soften hard plastics but also found in cosmetics, food wraps, and a number of other ubiquitous consumer goods — and until recently, often used in plastic-based sex toys. There has been substantial research suggesting that phthalates — chemicals not

naturally occurring in the human body — are present in 90 percent of Americans' bodies. Furthermore, scientists believe phthalates can have a detrimental effect on male reproductive development.

"Severe interference can involve incomplete development of the penis, undescended testicles, decreased testosterone levels," Tracey Woodruff, director of the Program on Reproductive Health and the Environment at the University of California at San Francisco, told the *Guardian*. "There can be lifelong consequences."

Are there counterarguments to all of these worries? Sure. For starters, there's always the issue of how green to go. Should you worry more about your rubber dildo — which you may keep for 10 years — than about your plastic shower curtain, which you'll throw in the landfill in three months? Or is this just the latest ecofriendly phase our culture (and media) is going through? And as for phthalates, there are lots of different kinds — and no one is exactly sure what they do or how they do it.

But if you're anything like Coyote Days, buyer for Good Vibrations, you'll figure safe is better than sorry. Days said the major sex toy retailer has decided to phase out products containing phthalates, just in case it turns out the chemicals really are as bad as scientists suspect. In particular, Days suggested replacement with silicone varieties, if you can afford them.

And if you're worried about how well a sex toy will biodegrade, you can always opt for a metal, wood, or glass variety.

In fact, if you're feeling really ambitious, you can check out the P Aqua from Love Piece, a dildo made from seaweed and water that, while solid at room temperature, can be boiled to oblivion for Earth-friendly disposal. (Though the company asks you to notify it if the dildo has a sour odor. Ew.)

As for Good Vibrations' future inventory? Day said, "We're not quite at the seaweed and water level yet." Me either. But I'm hoping for a sushi restaurant tie-in when this thing gets big. Buy one California roll-in-the-hay, get one seaweed sex toy free? I like it. **SFBG**

Comments, ideas, and submissions for *Green City*, the *Guardian's* weekly environmental column, can be sent to news@sfbg.com.

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I got a lot of shit last year for writing about *changes in the bear community*...It'll be interesting to see how right I was again this year, but *I'm a full on chubby-chaser, darlings* -- and February is huntin' season in this neck of the woof woods. **Suit up!**

--from "The bears are a-comin'!"
by Marke B., posted on the
Guardian's SF blog

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SAN FRANCISCO BAY GUARDIAN ONLINE



Three reasons to hate Facebook

By Annalee Newitz

> annalee@techsploitation.com

TECHSPLIOTATION I know it's uncharitable of me to say I hate Facebook.com, because, after all, I have a Facebook profile and I log in to the infernal site several times a week. But I do hate it, and I'm not afraid to say why.

1. I don't want you to know who my friends are.

Facebook is a second-generation social network, which means its developers have learned from the mistakes of early social networks like Friendster and MySpace. Like its predecessors, Facebook will give you a free profile page, where you can list as much information about yourself as you are willing to give up — including what you've just bought online. As you make "friends," you link to their profiles and they link to yours.

Like its predecessors, Facebook is all about showing people who your friends are. And frankly, there are plenty of people I might want to connect with online who don't need to know about one another. It's not like I've got anything to hide, but even if I did, so the fuck what? Sometimes there are perfectly good reasons not to introduce all of my friends to one another.

I realize there are privacy restrictions on Facebook that allow me to hide my friend lists or make them only semivisible to people in networks, blah blah blah. But those are a pain in the ass to set up, and so, like most people on Facebook, I default to letting my friends see one another. I don't have to go around parties in real life advertising whom else at the party I know or have slept with. Why should I have to do so if I want to socialize online?

2. Too many annoying, inexplicable, and useless software applications are circulating on Facebook.

Every time I log in to Facebook, I see in the upper right-hand corner of the screen all the "requests" and "pokes" and whatever the fucks I have from my social network. Many of these requests are generated by small software applications that people have written to run on top of Facebook. See, Facebook opened up parts of its system called application program-

ming interfaces, or APIs, which allow anyone to write some dumb program that will send you crap.

Recently a number of those programs had allowed people in my social network to go through their friend lists and send automatically generated requests to join groups, take quizzes, or whatever. Here is the insane list I had in my requests bar: "1 gay request, 1 american citizen test request, 1 good karma request, 1 smartest friend invitation." And there have been so many others, like "hottest friends invitation," "zombie invitation," "vampire bite request," and "compare movie scores invitation." Yes, it sounds fun and whimsical at first, as if social relations have been turned into a fanciful playground. But then you get a spam feeling.

Usually, responding to requests requires you to sign up for something and give some information about yourself and download another piece of software. And why the hell do I want to answer a gay request from a zombie? I mean, that sounds good until you have to download unknown software from an unknown gay zombie. The fun turns out to be just noise. And there's nothing worse than noise in your personal profile space.

3. Facebook enforces social conformity.

Some people are only figuratively forced to join Facebook, because if they don't it will be hard for them to network with friends and business associates. But I was actually forced to join by my employers, because we use Facebook as our employee contact list. OK, nobody pointed a gun at my head, but it was either join or be unable to access the contact information of anybody at my company. I'm not saying my company is evil or even wrong — Facebook is a reasonable way of setting up an employee contact list for a company full of telecommuters.

It's just that being forced made me feel more than ever that Facebook is a tool of social conformity. The more public our friend lists are, the more we'll feel like we have to pick friends based on public opinion. **SBFG**

Annalee Newitz is a surly media nerd who may or may not respond to your request to be a gay vampire movie-buff karma bum on Facebook.

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By Johnny Ray Huston
✉ johnny@sfbg.com

"I look at art from the creative aspect of the art and how powerful it is in the service of the interests of the people," Emory Douglas says at the beginning of a snapshot tour of his prints, paintings, and photos on the Web site of Babylon Falling, a bookstore and art space currently hosting an exhibition of his work. At the end of the slideshow, after Western Addition memories and Black Panther stories, Douglas leaves everyone with words for right now: "You can't import change, or import a revolution. It has to come from within."

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WEDNESDAY FEB. 13

MUSIC

Sex with No Hands

Of the nearly 72 million Americans who think "I hope there's a kick-ass accordion player here" every time they go to a party, 85 percent of them, on hearing that accordion, wish there were a second accordion player just as kick-ass as the first. If you fall into this group, by all means go see Sex with No Hands, the best erotically named, dueling-accordion, polka-funk klezmer party band to ever come out of the City by the Bay. At its pre-Valentine's Day "Sextacular," the group will bust out covers of songs like Van Halen's "Jump" and the Jackson 5's "ABC," as well as originals that run the gamut from salsa to funk to norteño. (Aaron Sankin)

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THEATER/PERFORMANCE

"Lovers and Other Monsters"

It's uncanny how many of the Thrillpeddlers' classic and original Grand Guignol scripts revolve around thwarted or unsavory desires (plus great goopy amounts of totally gratuitous bloodshed), and this special VD-week review is no exception. In *The Torture of Cavaradossi* — which features the famous torture scene from *Tosca* — retro-gothic glamour girl Jill Tracy plays a prostitute obsessed by mercurial opera star Maria Callas. A rotating roster of special guests, including cult composers Paul Mercer and Monte Cazazza, cult infiltrator Harmon Leon, cult chroniclers V. Vale and Mel Gordon, and cult statesman Jello Biafra, round out the bill. (Nicole Gluckstern)

Through Sun/17
8 p.m. (Sun/17, 7 p.m.), \$20–\$60
Hypnodrome
575 10th St., SF
1-800-838-3006
www.thrillpeddlers.com

MUSIC

Was (Not Was)

Woodwork squeaks and out come the freaks, so the only

valid excuse you have for missing this rare visit from Detroit's David and Don Was is being trapped in jail. You know, stuck in the clink and forced to make a call to Mom and Dad for bail money. A call that goes something like: "Hello, Dad, I'm in jail! Happy birthday, I'm in jail! I'm in jail, I like it here — it's nice! Say hi to Mom, from jail!" A call like the one in Was (Not Was)'s "Hello Dad I'm in Jail," 120 seconds of funk hilarity that used to be a highlight of MTV's *120 Minutes*. More than one trendy group of the moment owes a debt to the icy new wave–disco sounds these brothers in name only crafted for the witty Cristina (whose albums were recently reissued), so get ready to walk the dinosaur and laugh at tornadoes with the only band to include Madonna, Mel Tormé, and Ozzy Osbourne on its vocal-ist roster. With a name like Was, it has to be good. (Huston)

7:30 and 10:30 p.m., \$25
Cafe du Nord
2170 Market, SF
(415) 861-5016
www.cafedunord.com

THURSDAY FEB. 14

VISUAL ART

"Lee Friedlander: America by Car"

Leave it to Lee Friedlander to transform photographs taken through a car window into something more than a lazy tourist shutterbug cop-out: a distinctive view of the American landscape. In his recent square-format works he accomplishes this by using the rearview mirrors and the metal framework that separates a car's front and side windows to create frames within a frame. This flair for capturing three or four rich planes of vision in what at first seems a single quotidian glimpse is a telltale trait of one of this country's great photographers, whose views of travels across more than half of all 50 states have been gathered into a show. (Huston)

Through April 26
Tues.–Fri., 10:30 a.m.–5:30 p.m.;
Sat., 11 a.m.–5 p.m.; free
Fraenkel Gallery
49 Geary, fourth floor, SF
(415) 981-2661
www.fraenkelgallery.com

MUSIC

The Kills

Valentine's Day is lame. But somewhere inside your too-cool, cynical, and hardened heart, you want to, you know, do something. So take your equally scornful better half to see gritty punk boy-girl duo (trio if you count the drum machine, which remains androgynous) the Kills. V.V. (Alison Mosshart) and Hotel (Jamie Hince) do sing about love: starkly primal, rip-you-apart, ravaging, sinister, passionate love. The simple, sexy bass line and the whispered lyrics of their new single, "URA Fever," will make the two of you want to fuck during the cab ride home — or break up. (Ailene Sankur)

10 p.m., \$15
Rickshaw Stop
155 Fell, SF
(415) 861-2011
www.rickshawstop.com

FRIDAY FEB. 15

MUSIC

Joakim

After DJing and producing for a decade, Joakim Bouaziz now



provides lead vocals for his Ectoplasmic band. The sound strays into all kinds of territories, from the party rock of Franz Ferdinand to the electronic-influenced Depeche Mode. But don't think Joakim takes music too seriously — his latest release, *Monsters and Silly Songs* (K7), features 8-bit Nintendo-like Moog effects and a hand-drawn album cover that looks like a sketch from middle school. "Drumtrax" reminds everyone why Joakim is an electronic producer first and foremost: it's a rollicking dance floor brawler filled with imposing, stabbing synths and a flurry of tremolos and shifts in frequency. (Kevin Lee)

With Glass Candy, Foreign Islands, Honey Soundsystem, and Sleazemore
10 p.m., \$12
Fat City
314 11th St., SF
(415) 861-0150
www.myspace.com/fatcitysf

MUSIC

"15 Minutes of Fame"

There's a ToPR line about how you can't throw a bottle in San Francisco without hitting someone who calls themselves a DJ.

Most of the time these folks are just fronting; they thought they had some skills on their Fisher Price record players as kids, you know, mixin' "Camptown Races" right into "London Bridge," like, damn — whut up now, fool! But in terms of real turntable abilities — not just owning a decent vinyl collection but also matching beats, making quality yet surprising selections, and most important, moving the crowd — the number of actual DJs round about Fogtown drops dramatically. Which makes this Warholian roundup of 15 of the best, including B Cause, Centipede, Doc Fu, Pause, Sake 1, Unite, Zeph, and Phillie Ocean among others, all spinning 15-minute sets, a rare occasion indeed. Please, no bottle throwing. (Duncan Scott Davidson)

9 p.m., \$7-\$10
Elbo Room
647 Valencia, SF
(415) 552-7788
www.elbo.com

VISUAL ART

"Women on War"

Some old white dude whose name escapes me once said, "War wreaks havoc on the souls of man." Apparently, women

didn't have souls back then. Tell that to Yolanda Lopez, the Chicana visual artist who boldly painted the Virgin of Guadalupe in a windblown dress and running shoes. In addition to showcasing Lopez's work, this new exhibit powerfully demonstrates the extent to which war, in all its forms, affects women — the vast majority of whom are women of color. Presenting a range of artwork by local and nationally recognized female artists, the show aims to provoke strong emotions and discussions that will help lead to change. (Jamillah King)

Through March 29
Reception 7-10 p.m., \$5
Mission Cultural Center
2868 Mission, SF
(415) 821-1155
www.missionculturalcenter.org

SATURDAY FEB. 16

MUSIC

Blood on the Saddle

The media has given Against Me! credit for creating the folk-punk

phenomenon; This Bike Is a Pipe Bomb (another Florida cow-punk band four years Against Me!'s senior) dispute the claim, saying they started it. Let's forget this playground dispute and go back to 1983. While the Minutemen were busy perfecting a funk-punk fusion, lesser-known SST labelmates Blood on the Saddle fused Johnny Cash-style country and bluegrass with rowdy, ultrafast punk by lacing every song with intricate lead guitar reminiscent of banjo twang. Pissing contests aside, this band has always been underappreciated, and 25 years later it still kicks ass. (Alex Felsinger)

With Filthy Thieving Bastards and King City
9 p.m., \$7
El Rio
3158 Mission, SF
(415) 282-3325
www.elriosf.com

Also Sun/17
With the Corruptors
9 p.m., \$7
Uptown
1928 Telegraph, Oakl.
(510) 451-8100

MUSIC

Grupo Fantasma

The year 2007 was very kind to Austin, Texas's fusion-loving Latin-funk daredevils Grupo Fantasma; not only did their frisky horn blasts give Spoon an added zing on recent tours, but some seriously purple plumage was plunked into their collective cap when Prince picked them as his house band for an extended residency at his Las Vegas nightclub. High-profile career boosts indeed, but a long time coming: sliding freely from salsa to cumbia to reggae to dirty-ass wah-wah funk, the sounds of sweet release gushing forth from this 11-member soul machine have always pointed in the direction of bigger and better things. And honestly, people: if you can't trust Prince, who can you trust? (Todd Lavoie)

With Monte Negro
9 p.m., \$16
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

CONTINUES ON PAGE 22 »

(1) Newspaper cover and (2) painting by Emory Douglas (see "Overstand"); (3) Blood on the Saddle (see Sat/16); (4) Darkest Hour (see Sat/16) (5) Dr. Know (see Tues/19); (6) *Hiro — Summer 01*, by Priscilla Otani, appearing in "Women on War" (see Fri/15); (7) Jill Tracy, appearing in "Lovers and Other Monsters" (see Wed/13); (8) *Las Vegas, 2002*, by Lee Friedlander (see Thurs/14); (9) Sex with No Hands (see Wed/13); (10) flyer for "15 Minutes of Fame" (see Fri/15); (11) Mads Tolling Trio (see Sun/17); (12) the Kills (see Thurs/14); (13) Grupo Fantasma (see Sat/16)

PHOTO OF DOUGLAS PAINTING BY SHAUN ROBERTS; PHOTO OF DR. KNOW BY TEAMGOON.COM; PHOTO OF TRACY BY WWW.DAVIDALLENSTUDIO; LAS VEGAS, 2002 COURTESY OF FRANKER GALLERY; PHOTO OF MADS TOLLING TRIO BY PETR JERABEK, AT WWW.LIGHTIMAGINATION.NET; PHOTO OF GRUPO FANTASMA BY DANIEL PERLAKY

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W/ THE WAYSIDE STATE
9PM \$5

SATURDAY FEB 23
SPIDER MEOW
W/ ADDISON
9PM \$5

SATURDAY MARCH 1
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W/ SISTER GRIZZLY
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THE SAN FRANCISCO BAY GUARDIAN PICKS

From left: Was (Not Was)
(see Wed/13); Joakim
(see Fri/15)

PHOTO OF JOAKIM BY MAREK VOGEL



PICKS CONT.

MUSIC

Darkest Hour

Will the San Francisco black-hoodie crowd cross the bay for Darkest Hour? The Washington DC five-piece roar into town on the strength of their latest album, *Deliver Us* (Victory, 2007), a blend of melodic guitars, thundering drums, and just enough hardcore howling in the vocals to remind you that the stench of death (as in *death metal*) lurks behind everything worth paying attention to. Lyrically, Darkest Hour interpret their name literally, expressing feelings of alienation, malaise, and political dissatisfaction — in other words, a fitting soundtrack for the end times. Best charge up your BART ticket and pay attention. (Cheryl Eddy)

With Cephalic Carnage, Emmure, and White Chapel
8 p.m., \$15
Sweet's Ballroom
1933 Broadway, Oakl.
www.oaklandmetro.org

SUNDAY FEB. 17

MUSIC

Mads Tolling Trio

Violinist Mads Tolling has a lot of nerve. Enough, at least, to name his new self-released CD, whose release brings his trio to Anna's Jazz Island, *The Speed of Light*. It's a title that would sound boastful if it didn't accurately describe just how astonishingly fast this young jazz violin virtuoso can play. A native of Denmark, he's already made a name for himself playing stateside with celebrated acts like Stanley Clarke and the Turtle Island String Quartet. Now, as a bandleader, he'll showcase not just his flying bow and creatively nimble improvisation but also his eclectic arrangements, with the always-killing rhythm section of bassist George Ban-Weiss and guitarist Mike Abraham. (Dina Maccabee)

8 p.m., \$12
Anna's Jazz Island
2120 Allston, Berk.
(510) 841-5299
www.annasjazzisland.com

MONDAY FEB. 18

MUSIC

Sonata Arctica

Sonata Arctica are a power metal band in the best sense of the term: all tinkling faux harpsichords, double bass, and uproarious English-as-a-second-language lyrics delivered with utter seriousness. These Finnish shredders draw on the Spinal Tap-inflected tradition of bands like Gamma Ray and Virgin Steele, displaying a keen ear for lush melodies and piercing harmonies — guitarist Jani Liimatainen and keyboardist Henrik Klingenberg chase each other up and down the scales like Jonesin' speed freaks who've traded in their crank for neoclassical arpeggios. Their 2007 album *Unia* (Nuclear Blast) put the brakes on the band's traditionally breakneck tempos, but as creators of music for people with wolf montages on their T-shirts, they've never been better. (Ben Richardson)

With Sanctity
8 p.m., \$23
Slim's
333 11th St., SF
(415) 255-0333
www.slims-sf.com

TUESDAY FEB. 19

MUSIC

Dr. Know

As one of the early purveyors of the Oxnard "Nardcore" sound, Dr. Know began ripping up Southern California stages in 1981, with their best-known singer, Brandon Cruz, joining up shortly after their inception. Cruz left the band in 1983, and various members kept the name alive for a few more years, but it was largely dormant after the late '80s — until Cruz and original bassist Ismael Reed re-formed the group a decade ago, bringing back the frenzied live shows and performing old classics alongside new material, to the exhilaration of sweaty fans in the pit, young and old alike. (Sean McCourt)

With Inhaste, Cobretti, and Dead Ringers
8 p.m., \$7
Annie's Social Club
917 Folsom, SF
(415) 974-1585
www.anniesocialclub.com

The *Guardian* listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address, city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the *Guardian* Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (no text attachments, please) to lists@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size.

LOCAL ARTIST: Jess

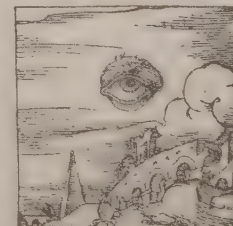
TITLE: *Quo Modo Deum* (This is the way of God)

THE STORY: This drawing was a study for a 1975 painting titled *Seeing Past Seeing Through: Translation #29*. The back of the painting included the following text from Nicholas of Cusa: "Thou art an Eye, since with Thee / Having is being, wherefore in Thyself / Thou dost observe all things. If in me / My seeing were an eye, as 'tis in Thee / My God, then in myself I should see / All things, since the eye is like a / Mirror ..."

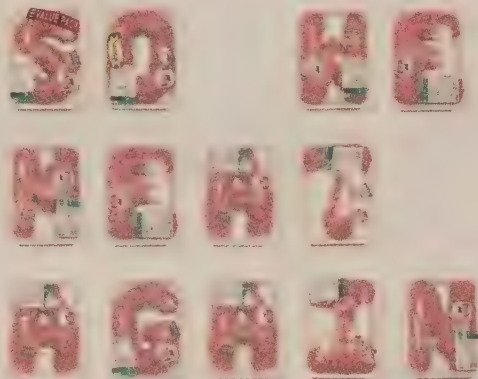
BACKGROUND: Jess (1923–2004) is known internationally for his unique images and art forms.

SHOW: "Jess and Robert Duncan: Drawings," through March 1. Tues.–Fri., 10 a.m.–5:30 p.m.; Sat., 10 a.m.–5 p.m. Gallery Paule Anglim, 14 Geary, SF. (415) 433-2710, www.gallerypauleanglim.com

ORI APOLLINIS



Quo modo Deum.



The cover of *Meatpaper's* second issue, published in December 2007, greets readers with carnivorous glee.

IMAGE BY ROBERT BOLESTA

Flesh peddlers

In the category of coolest stuff in the world, Sasha Wizansky recently sent a copy of *Meatpaper* (subtitled *Your Journal of Meat Culture*), a magazine she co-edits with Amy Standen, to the *Guardian* offices. The magazine is a veritable cornucopia, nay, a butcher shop of fascinating articles, from an interview with meat inspectors to found meat photography and a beef heart recipe. I immediately contacted Ms. Wizansky and proposed marriage. What I got in lieu of matrimony was an interview, excerpted below.

SFBG Why did you want to do a magazine about meat?

SASHA WIZANSKY The answer that we usually give for that is we perceived that there is a meat movement going on. We call it the *fleischgeist*, which stands for "the meat zeitgeist." This was a cross-country trend, which apparently is global as well. People are thinking about meat in new ways. That's partially in the context of restaurants and home cooking, but also in art and culture. So we started a magazine to report

on the fleischgeist and basically collect multiple perspectives on what's going on and publish them side by side.

SFBG Are you going to include non-meat-eating perspectives?

SW Yeah, that's actually a huge part of what we do. My coeditor and I believe that people's choice to not eat meat is actually a big part of the story of meat. That's something that we're actually extremely interested in covering. We like to cover all perspectives.

SFBG Do you think there's been a backlash against vegetarianism and veganism in San Francisco?

SW I personally have witnessed a pretty big shift in maybe the last eight years or so. I moved to San Francisco in '95 and I felt like most of my friends were vegetarians, and that's not true anymore. So if my community is representative at all, I think things really have changed. I think part of it is that a lot of the reasons that people were choosing vegetarianism had to do with, you know, organic food and environmental reasons, but now a lot of those same issues are

being addressed by meat production. It's possible now to participate in a sustainable meat economy in a way that wasn't before.

SFBG Were you ever a vegetarian?

SW I was a vegetarian for seven years. From 13 to age 20. My personal reasons I think had a lot to do with health. Sort of personal choice. There was a moment at age 20 when I decided that it was the right thing for me, healthfully, to eat meat again. And I haven't gone back.

SFBG What is the most adventurous meat eating experience you've had?

SW Well, what I think is really interesting about adventurous meat eating is it's so much to do with your head and so little to do with your palate. I think the idea of some of these extreme meats is frightening to a lot of people, but the reality is not. I suppose in terms of an extreme meat idea, Amy and I had duck fries at Incanto Restaurant.

SFBG Duck what?

SW Duck fries. Which is a euphemism for testicles. Chris Cosentino, who wrote the recipe for beef heart for [*Meat Paper*] — that's his restaurant. The idea of [duck fries] is so extreme; the reality is very mild. They looked like big kidney beans, and they tasted like little sausages.

SFBG As someone who eats meat, do you feel there are moral ramifications and karmic and moral weight to eating meat?

SW This is a tough one. I'm not sure I want to go all the way there about my own choices. But I think it's complicated. On one level it feels like an uncomfortable thing that an animal should have to die for me to eat. On the other hand, I see myself in a lineage of a species that has existed, you know, forever, eating meat. These are contradictory things, and sometimes it's a moral tug-of-war. It's something that I think about a lot. People assume that because I edit a magazine about meat that I'm eating bacon and sausages [all the time]. Actually, I am going to a salami tasting tonight. But I don't eat meat three meals a day.
(Duncan Scott Davidson)

www.meatpaper.com

MORE AT SFBG.COM

Pixel Vision blog:
Extended interview
with *Meatpaper's*
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THE MIX

- (1) Roy Scheider, RIP
- (2) Sonya Cotton and Emily Jane White, Hemlock Tavern
- (3) Super Furry Animals and Holy Fuck, Great American Music Hall
- (4) Ratt in honor of the Year of the Rat, hair metal DJ night, Riptide
- (5) Filming Jascha Ephraim's *The Brain Game in the Dark Chamber* in locations around San Francisco

music

Throw your trou in the air like you just don't care — though you would obviously love to impress those scantily clad hotties at Club Neon's fourth annual Valentine's Underwear Party (left and second from left, the 2007 Rickshaw Stop fete). When the lovin' is done, cool it at *Sleepwalking Through the Mekong* (right), at Victoria Theatre on Feb. 15-16, or with angel-voiced Zero 7 warbler Sia (second from right), who appears at the Fillmore on Feb. 18. Don't stress — undress.

PHOTOS OF 2007 UNDERWEAR PARTY COURTESY OF CLUB NEON; PHOTO OF SIA BY R.J. SHAUGHNESSY



Your funny Valentines

By Kimberly Chun
 > kimberly@sfbg.com

SONIC REDUCER "It's 60 percent embarrassing and 40 percent hot. And the hotness is derived from how embarrassing it is. Or maybe that's just me."



Talkin' 'bout Valentine's Day, the big VD, that bad case of lovin' you, with a digest-to-impress din-din and a small but meaningful token of my esteem. Specifically, Club Neon organizer Jamie Guzzi, a.k.a. DJ Jamie Jams, is speaking of Club Neon's fourth annual Valentine's Underwear Party.

Yep, I know you know good times sans culottes have been happening for aeons — years, even — on a, ahem, more informal basis, way before Fuse TV's *Pants-Off Dance-Off*. But guarens, it'll be way sweeter and sexier at Club Neon: the first year at the Hush Hush, in 2003, "people were pretty tentative, and there were still lurkers," Guzzi says. "When you hear about these sorts of events, it's more of a creepier crowd. When people first hear about it, they think it's a Power Exchange or more Burning Man kind of thing — a lot of people you don't want to see in underwear leer-

ing at each other. But this is a more indie crowd, and the kids are all cute and twee, and everyone shows up in American Apparel underwear." At least the clothing company's soft tease is good for something more than selling terry cloth hot pants: vive le thunderwear as social equalizer!

"When you've got a couple hundred people in underwear, it's pretty hard to front," Guzzi says, explaining that the idea emerged after he got frustrated with kids dressed to the nines vibing one another. The bonus: once stripped down at Club Neon's key soiree, Guzzi claims, "you end up realizing that a lot of your friends are way cute. It shuffles the deck in terms of who's attractive!"

And thank St. Valentine for dynamos like Guzzi. Sour grapes, bitter pills, badasses, bummed punks, gloomy goths, and hardcore realists have long realized all holidays have become co-opted as multimillion-dollar promotional vehicles to buy more, by playing off residual guilt, goodwill, or simply that overarching existential emptiness concerning life's perpetual gerbil wheel. But what if you decide to suspend disbelief and descend into the commercialized maelstrom, mindfully participating in the recommended shopping, wining, and dining rituals? You're accustomed to rocking outside

the system, so what to do with your bad self when you need back in? Still no reservations? I've got a few ideas for every subcult cutie.

Indie Rock Ian Grub: fixed with a laid-back bike ride to Bernal Heights' MaggieMudd for Mallow Out! vegan cones. Gift: an all-show pass to the Noise Pop or Mission Creek music fest or a steamy copy of the baby-making *Juno* soundtrack.

Hyphy Heather Grub: grind down on maple syrup-braised short ribs at the bupscale 1300 on Fillmore. Or for old times' sake, snatch Sunday brunch at the latest Powell's Place in Bayview (2246 Jerrold) now that gospel star Emmitt Powell has been forced to relocate. Gift: she voted for Barack Obama, but today she'll swoon for Mac Dre's *Pill Clinton* (Thizz Ent., 2007).

Metal Sven Grub: pick up a nice red wine and some stinky cheese for a Mountain View Cemetery picnic in Oakland — pretend you're downing the fresh blood and putrid flesh of virgins. Gift: Santa Cruz combo Decrepit Birth's *Diminishing Between Worlds* (Unique Leader) inspires ... birth control.

Techno Cal Grub: nibble sour plum, shiso, and flaxseed sushi and other vegan Japanese delights at Medicine New-Shojin Eatstation. Gift: avert your eyes from the Versace boutique on your way'outta the

Crocker Galleria minimall, and here you go, the Field's *From Here We Go Sublime* (Kompakt, 2007).

Country Kat Grub: fried rabbit — oh hell, we're in former cow country, go for the porterhouse at the deliciously '40s-western retro-authentic Hayward Ranch. Tip the blue-haired waitress well — she's gotta have the patience of St. Val to deal with you two after your fourth Bloody Mary. Gift: seal the deal with *Queen of the Coast* (Bear Family, 2007), a four-CD box set of tunes by Bonnie Owens, who stole both Buck Owens's and Merle Haggard's hearts.

Jam Band Jessie Grub: grab your, er, nut milk at Café Gratitude and chase each other around the table with wheatgrass shots. New game: if you don't make me utter the goofy menu item names, I *will* be grateful. Gift: crash into the *Dave Matthews and Tim Reynolds: Live at Radio City Music Hall* Blu-ray DVD (Sony, 2007).

So hurry up and give your favorite pop tot some love — or you just might find yourself without on VD. **SFBG**

CLUB NEON'S VALENTINE'S UNDERWEAR PARTY

With DJs Jamie Jams, Emdee, Little Melanie, and Aladan
 Thurs/14, 9 p.m., \$5
 Make-Out Room
 3225 22nd St., SF
 www.neonsf.com

LOVE VENUS, LOVE DENGUE FEVER

J'adore Dengue Fever's new *Venus on Earth* (M80), and the band provides the perfect post-love-in aperitif with *Sleepwalking Through the Mekong*. The John Pirozzi documentary on the Los Angeles combo's trip to Cambodia ended up involving more than anyone anticipated. "Every contact was, like, 'Don't worry about anything! Just show up! Everything will be great!'" tour mastermind and bassist Senon Williams explains. "We'd be, like, 'Where are we playing?' 'I don't know. Just show up!' So we were all nervous going over there. We had all our instruments, but we needed amplifiers and PAs and a crowd to play to." Fortunately, Dengue Fever were quickly booked to appear on Cambodian Television Network, and a two-song turn mushroomed into 10 numbers and a two-hour appearance. "Instantly, we became famous across the country," Williams tells me, "because everyone watches TV there."

SLEEPWALKING THROUGH THE MEKONG

Fri/15, 9:30 p.m.;
 Sat/16, 12:30 p.m.; \$10.50
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HER GRACE THE DUCHESS
THE DEPARTED

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SATURDAY FEBRUARY 16 - 8PM - \$10 (INDIE / POP)
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LITTLE YELLOW PERFECT

MONDAY FEBRUARY 18 - 8PM - \$12 (JAZZ / FUNK)
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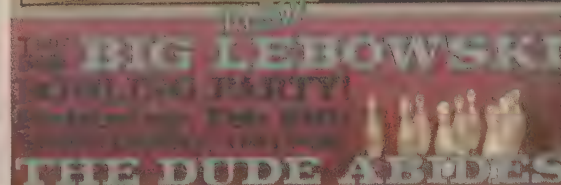
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Love on the road — and on the page

The backstage passes and musings
of Dean and Britta

By Marcus Crowder
> a&cletters@sfbg.com

Dean Wareham mainly remembers his last San Francisco performance for a "botched guitar solo." Though the alleged incident was hardly a blip during the seductive show he and wife Britta Phillips delivered with their band, he promises on the phone from New York City, "It won't happen again."

We'll see. Dean and Britta came back to San Francisco to play Yoshi's with French postmodern chanteuse Keren Ann in the first nonjazz performance at the tony new venue on Fillmore.

Wareham met bassist-vocalist Phillips in 2000 when he was first considering leaving Luna, a band he fronted for 10 years and eight albums. She replaced longtime Luna member Justin Harwood, piquing Wareham's interest in keeping the group together — at least for a little while.

"I was thinking, 'I'm just not sure I want to do it without Justin,'" Wareham recalls.

Not only did he feel his longtime friend and bassist's departure was a sign to move on, but the

music business had entered a funk that had the modestly popular but hugely respected band scrambling for a label. Wareham wasn't really a happy camper.

"Then Britta joined the band, and I have to say if I'm being honest with myself that that made it fun again," he says.

Indeed. The intriguing, siren-voiced Phillips was already something of a cult figure when she joined Luna, having gained notoriety as the singing voice of animated TV character Jem.

Wareham thinks the last two Luna records made with Phillips, *Romantica* and *Rendezvous* (Jetset; 2002, 2004), are two of the best from the group, which mainly developed its music together.

"We would be in a rehearsal studio playing electric guitars so it was a louder thing," Wareham says. "Someone would have an idea that we would just play again and again."

Luna played their final concert at the Bowery Ballroom in New York City on Feb. 28, 2005.

In contrast, Dean and Britta make silkier, sexier pop, though their first recording together, 2003's

Dreamy, meet steamy: Dean and Britta serve up the swoonability live and on recordings like their recent digitally released *Variations* remix EP. | PHOTO BY MICHAEL LAVINE

L'Avventura (Jetset), started as a Wareham solo project that Phillips gradually became a part of. "Neither one of us really knew what we were doing," Wareham explains. "It was going to be all covers and then, bit by bit, sort of transformed into something else." The album encompasses an eclectic batch of songs by other writers — the Doors' "Indian Summer," Madonna's "I Deserve It," Buffy St. Marie's "Moonshot" — but the couple's intimate sound became defined by Wareham's "Night Nurse" and two outrageously seductive Phillips originals, "Out Walking" and "Your Baby," as the couple's vocals purr through floating washes

of strings and vibes courtesy of producer Tony Visconti.

Wareham concedes last year's *Back Numbers* (Zoe) was more thought-out. "We probably had a better plan, and more of it was recorded at home," he says. "The record was built brick by brick in the studio. Then we have to learn to play the songs live, which makes it quite a challenge, actually." The couple took time to get married when producer Visconti left to work on a Morrissey album in England.

Indie-rock gossip hounds might be interested to know that Wareham and Phillips didn't become a couple immediately after they met — and

they kept it on the down low even after they hooked up. Wareham promises to tell all in his new memoir, *Black Postcards*, which will be published by Penguin in March. "The dirt is going to be out there soon," he deadpans with a laugh. The frontman seems circumspect in conversation, though he also clearly strives for as much honesty as propriety allows.

"It covers a lot of personal stuff," he adds.

The writing was difficult for Wareham, and he likens the two-year process to a "very long therapy session," albeit one in which they pay you instead of the other way around.

"Obviously I'm used to writing, but when you write lyrics they can be cryptic and you don't really need to reveal very much of yourself. Sometimes you might, but you can pretend something's about you or it's about someone else. This was a different kettle of fish," he says.

He believes people may be surprised by what he chooses to reveal, particularly fans of his first band, Galaxie 500, who thought he was "such a nice boy," as he puts it. "There will probably be some people who are disgusted with my behavior, but," he says, sighing, "oh well." **SFBG**

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THE RETURN OF THE RETURN OF THE DJ: EX-X-ECUTIONERS FORM ILL INSANITY AND BEGIN THEIR CRUSADE FOR THE NEXT DJ RENAISSANCE

Born from the ashes of New York hip-hop DJ supergroup the X-ecutioners and from a frustration with the current state of turntablism, Ill Insanity are on a mission to return the art of the DJ to its former glory.

Composed of ex-X-ecutioners Rob Swift and Total Eclipse along with younger inductee DJ Precision, the turntable trio have just released their progressive scratch music debut, *Ground Xero*, on Fat Beats, which includes among its turntable guests fellow former X man Roc Raida, plus Excess and DJ Q-Bert.

Ill Insanity's ongoing national tour, which stops in San Francisco on Feb. 21 for a performance and a workshop at Guitar Center and a party-rocking throw-down at Levene Lounge, seems less like a jaunt and more like a crusade to its three impassioned turntable ambassadors.

"This is the beginning of us taking the art form back," Rob Swift said, sounding something like one of the Marvel Comics heroes from which his original group, the X-Men, took their name. "And I feel that we are putting it on our shoulders to show people that this is real creative music. And we are educating people about this art form because it seems to me like no one else is really doing it right now."

Speaking a few weeks ago at Swift's Queens, NY, apartment, which also serves as the group's recording studio and rehearsal space, the trio had gathered to mourn what they see as a creative lull in the art of turntablism and to prepare for its pending renaissance.



"Basically we were all bored with music, and that's what brought us together," Total Eclipse said. All three agreed that for several years now DJ battles, traditionally the barometers gauging the advancement of the turntable art form, have been in a decline. "There has been a really poor attendance at DJ battles for the past five years, especially here in the US," said Precision, the 2007 USA DMC Finals DJ battle champion. "And it's because the art form has slipped so much."

Part of this artistic stagnation, they believe, is because DJs of recent years have been satisfied with merely imitating instead of

trying to innovate. "The younger DJs are too caught up with looking up to what came before, so they stop practicing when they master that trick that Qbert or whoever has already done years ago," Swift said, "and consequently now everyone is sounding the same."

Precision jumped in: "And a lot of them don't even know the complete history of the DJ, like that Steve Dee created beat juggling."

In performance Ill Insanity's setup includes five turntables, three mixers, and computers to operate the Serato program. "What we are trying to do is to use the new technology without dumbing down the art," Swift insisted. "We have much respect for what came before us, still applying the skills of Grandmaster Flash, party-rocking, and so on.... But we're saying, 'Let's do a 2008 version of what's already been done in the past.'"

And as for the future of turntablism? Swift is optimistic: "There could be a kind of DJ revolution again. I predict that in a couple of years things will go back to the way they were." **(Billy Jam)**

ILL INSANITY

Feb. 21, 6 p.m. performance and workshop, free
Guitar Center
1645 Van Ness, SF
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www.guitarcenter.com

Drink, then Swallows

The Portland twosome are building a pop factory in the sky

By Theo Schell-Lambert
> a&celetters@sfbg.com

When Jon Miller was a boy, his parents pulled off an impressive trick: convincing him there was beauty to be found on the New Jersey Turnpike. Wondering, as any hopeful naïf might, about the strange fogs puffing from roadside refineries, the lad was given a celestial explanation. Those were, he was told, cloud machines.

Miller is old enough now to be a bit more suspicious of Garden State industrial output, but that entrancing image gets new life as the title of his second record with Portland, Ore., duo Swallows. The pair, Miller on drums and pal Em Brownlowe covering vocals and guitar, have been honing a sinewy turn on Pacific Northwest alt-rock since 2003. They call it garage pop, but that term feels too claustrophobic, too sweaty for the sound they develop on their *Cloud Machines* EP (Church of Girl, 2007). The previous Swallows effort, *Me with Trees Towering* (Cherchez la Femme Projects, 2006), was fairly sludgy, with guitars thrust forward in the mix and Brownlowe's piercing vocals left to fight it out from the rear. *Cloud Machines* is no less textural, but it is largely free of such gridlock. Its filthy space is bigger. Put a *warehouse* or a *factory* in front of that *pop*.

But be sure to keep calling it pop. *Cloud Machines'* intrigue stems from the cohabitation it gins up: cheery American melody making keeps its shape amid angular chord charts and sharp vocal tones. On lead track "Anchors," Brownlowe has moments of channeling Patti Smith, but she's also describing how she'll kick out the jam: "Start to move your feet / Jon's gonna find his beat / And it'll burn the house down." Much like its titular image, which envisions a utopia on dystopia's home turf, the record gets fantasy and disaffection all mingled up.

I asked Miller and Brownlowe about this, and they confirmed that their songs are meant not just as tracks but as ditties. Brownlowe copped to aiming for "memorable and catchy" music: "stick in your head"-type cuts. But on this point, even the band isn't sure where the parody ends and the sincerity begins. Brownlowe related how

the most sugary track here, "When You're in Love," initially started as a "mockumentary" dashed off as a joke with her girlfriend. Portland bands, after all, do not sing things like "When you're in love, nothing else matters / When you're in love, you smell the flowers." But then she showed the gag to Miller, and "he wanted to write a verse too," she said.



Swallows drive us Dirty Shirleys to dip into the indie rock.

The vocals are key to Swallows' evolution on *Cloud Machines*, but equally crucial are Miller's increasingly adventurous drums. The group's earlier songs hint at impatience with straight-ahead rock rhythms — both "Words of Love" and "Pulsar Heart Attack" from *Me with Trees Towering* include unorthodox tom-tom rumbles — and tradition has now been pretty thoroughly dismissed. The beats of Swallows 2.0 almost encroach on world music territory, an effect increased by Miller's out-of-order kit and unusual tuning. He claims to have copied his intervals from "Three Blind Mice," but whatever manual he's using, it's effective. On album closer "Language Is Restless," for example, he uses shifty rhythms to leave the melody

unmoored and adrift, cleverly scrambling our wish for a quick fix.

All of this sullied pop got me thinking about another image, complementary to those merry smokestacks, that Brownlowe detailed in an e-mail about Swallows' early days. When she and Miller first began playing together — in a "dank practice space in the industrial part of Portland run by a

SHOCKED, G? DIGITAL UNDERGROUND'S LAST BAY AREA SHOW EVER?



When I first heard Digital Underground in 1989, via "The Humpty Dance," little did I imagine it would someday fall to me to announce the group's end. After a 20-year run — including five albums, one EP, one rarities disc, solo albums by Shock-G and Money B, and a helluva lot of touring — DU are calling it quits. Their Feb. 22 show at the Red Devil Lounge may be your last opportunity to see these platinum Bay Area OGs. You'd be a fool to miss it: their shows are a cut above most live-rap, P-Funk-style fests, driven by Shock's keyboards and an endless array of MCs, including, at one time, 2pac himself.

"Every group from [Public Enemy] to the Stones has experienced a hiatus, some straight-up fallouts," says Shock, a.k.a. Humpty Hump, on the phone from Los Angeles. "I think we hold the record for longest harmonious run without a breakup. I gave it a loyal 20 years — ya can't be mad at that."

Despite the lack of internal beef, however, Shock's decision to disband DU is both personal and artistic. Constant touring, for example, has taken its toll, particularly with the group's partying reputation.

"The energy was gettin' bad," Shock concedes. "Both the group and the audience were becoming a bunch of alcoholics. That means it's time for a break."

"I did several sober shows over the past few years, like 1 in every 10. However, when I suggested this to the band, everyone looked at me like I'm crazy, as if I suggested doing the show naked!"

Even more pressing, however, is Shock's desire to expand as an artist, musically and otherwise.

"I've always wanted to give serious musicianship a shot," he says, "to sit down at the piano like a jazz musician and do complicated arrangements and improvisations with other musicians. But it's hard to be fully present anywhere when I'm outta town every weekend to do DU shows."

While Shock confirms he has about two albums' worth of unreleased DU he'll eventually drop and doesn't rule out the possibility of a reunion — "Ask me in five years," he says — for now he wants to direct his energies in nonmusical directions.

"I wanna go down to Hollywood and see what it do: voice-overs, comedic acting, films, TV — stuff I never had time for from recording and touring. For the first time since 1987, I have time to commit to something else. I'm excited."

"I used to use George Clinton, Sting, and RZA as my models," he concludes. "Now I plan to be more Ice Cube, more Puffy, more Jamie Foxx, more wherever I wanna be." (Garrett Caples)

DIGITAL UNDERGROUND

Feb. 22, 8 p.m., \$20

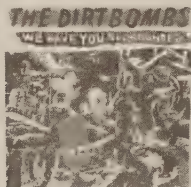
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grooves



THE DIRTBOMBS
We Have You Surrounded
(In the Red)

Don't be frightened, kiddies: despite the album title's menacing declaration, *We Have You Surrounded* finds Detroit's fuzz-loving Dirtbombs reveling once again in their usual we'll-try-anything mischief making. The muck rockers have built a singular career from dragging genre after genre into the garage, kicking up a mighty ruckus and goading listeners into fits of roguishness along the way. On their fourth full-length, that gleefully deviant spirit remains in fine form. Showing off a heightened pop-song sensibility while still stomping and romping with the group's patented ferocity, the disc plays like a thoughtfully arranged singles collection.

We Have You Surrounded may be a bit darker than previous efforts, however. Opener "It's Not Fun Until They See You Cry" is an elbows-out brawler with leader Mick Collins repeating "You got what you wanted" in a mocking, elongated-syllable sneer. Elsewhere, "Ever Lovin' Man" is a delirious R&B rave-up offering a flame-throwing platform from which Collins's soulful pipes work their magic over shreds of feedback while the backup vocalists provide wild-eyed testimony. The Dirtbombs' playful marching-rhythm take on Sparks' 1984 synth ditty "Sherlock Holmes" is a true showstopper, proving once again that they not only have impeccable taste but are master interpreters as well. A minor quibble: the over-long eight-minute noise instrumental "Race to the Bottom" disrupts the flow of an otherwise rip-roaring experience. **(Todd Lavoie)**



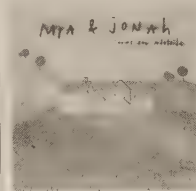
DEAD MEADOW
Old Growth
(Matador)

Whither Dead Meadow? Can the consummate stoner-rock crew have tempered their wrecking-ball blues? Them's fightin' words for a band cast in the Black Sabbath-Blue Cheer-Hawkwind mold, but despite its bodaciously grungy title, *Old Growth* does indeed retreat from the front line of mind melting.

The rock is still evident from the very first: "Ain't Got Nothing (To Go Wrong)" begins with a few swats of reverber before settling into the kind of Sabbath groove Dead Meadow could toss off in their sleep. But where 2005's reverber-soaked, spacious *Feathers* (Matador) pushed the power trio's heavy grooves toward unexpected majesty, *Old Growth*'s flatter, barroom sound makes it seem like Dead Meadow are hedging their bets.

Some solid foundations remain. The shuffle "Between Me and the Ground," the tabla-tinged bit of drone "Seven Seers," and the vintage Bob Seger-ish ballad "I'm Gone" provide plenty of good material for Dead Meadow to rip on for their next tour. But these high points hardly refine the group's sound, and other cuts don't make a passing grade: a Neil Young rip-off ("Keep on Walking") and a weak-kneed attempt at finger-pointing ("Hard People/Hard Times") are two instances on what has to be called a middling effort by the still formidable Dead Meadow. **(Max Goldberg)**

local grooves



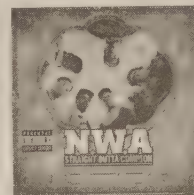
MIA AND JONAH
Rooms for Adelaide
(Self-released)

On their 2005 first self-released album, *Shine I*, Mia Mustari and Jonah Blumstein delved into everything from folk to jazz, holding it all together at the seams with strong indie rock sensibilities. The music relied heavily on drums and upright bass, with softly strummed acoustic guitar playing only a small role. Now a few years later, they present *Rooms for Adelaide* with a similar smooth pop sound but with a backing band that includes Tom Waits's guitarist Myles Boisen and bassist Seth Ford-Young and Bonnie Raitt's drummer John Hanes. Mustari and Blumstein have successfully sidestepped their coffee shop pop style in favor of a more sophisticated, radio-ready form of folk. The rough edges that once gave the band a homegrown feel are gone, and considering their impending tour in the Midwest, it's clear they are shooting for much more.

When Mustari takes the mic, the sound becomes a hybrid of Norah Jones and Melissa Etheridge. Her deep, jazzy voice works best when backed by Blumstein's, which prompts comparisons to a less somber Elliott Smith. The duo are at their strongest when the harmonies ring out and the identity of the lead vocalist is more ambiguous, but unfortunately this is not often the case. **(Alex Felsing)**

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2nd time around



NWA
Straight Outta Compton:
20th Anniversary Edition
(Priority)

Twenty years ago *Straight Outta Compton* was so powerful that it seemed you could feel the album when someone played it before you could even hear it. It wasn't because there was nothing else going on. In fact, 1988 was an amazing time for hip-hop: imagine a 12-month period that clocked Public Enemy's *It Takes a Nation of Millions to Hold Us Back* (Def Jam), Too \$hort's *Life Is ...* (Jive), EPMD's *Strictly Business* (Fresh/Sleeping Bag/Priority), and Ultramagnetic MC's *Critical Beatdown* (Next Plateau), among many others.

All great, incredible music, but nothing like *Straight Outta Compton*, a simply fabulous collection loaded with not just well-noted fury but understated humor as well. NWA served up a fistful of memorable tracks, including a pair of anthems: the title song and "Fuck Tha Police." The album was also a coming-out party for two superstars, Dr. Dre and Ice Cube, and for an identity that hip-hop couldn't shake if it wanted to — and if gangsta low-bridged some folks' idea of hip-hop values, it moved plenty of product, which tended to keep complaints to a minimum.

Ice Cube kicked off the recording with this announcement: "You are now about to witness the power of street knowledge," and since then arguments have raged about the facts behind so-called reality rap. The KRS-One sample on "Gangsta Gangsta" should be inverted to read "It's not about reality; it's all about a salary." But the fact is, *Straight Outta Compton* is music, not philosophy. The disc didn't go down easy, but what great album has? It's original, funky, relentlessly catchy, and impossible to ignore. The 20th-anniversary edition sounds great, and even if the past 20 years made you doubt the worth of the original, you'll find the music has stood the test of time.

Did *Straight Outta Compton* help spawn gangsta rap? Of course. Did it create the gangster-filled urban landscape? Not a chance. Try crack cocaine and Ronald Reagan if you're looking to lay blame. **(J.H. Tompkins)**

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DRIVE-BY TRUCKERS Brighter Than Creation's Dark (New West)

Quite a big hubbub has been made comparing grits-and-gravy rockers Drive-By Truckers to legendary Dixie forebears Lynyrd Skynyrd, but the suggestion has long felt like an overly tidy answer given the former's desire to push beyond the perceived limits of the Southern rock genre. Such snap correlations regarding the Truckers prove especially weak with their eighth release, *Brighter Than Creation's Dark*, a sprawling, 19-song whopper that bears little similarity to Skynyrd but rather evokes the decadent dirty-roots feel of the late '60s Rolling Stones. Blustery boot stomper "The Righteous Path" and heart-wrenching family portrait "Daddy Needs a Drink" are two standouts from vocalist-guitarist Patterson Hood. And in a welcome new development, bassist Shonna Tucker contributes three tracks. Her haunting "The Purgatory Line" is pure country-soul bliss. **(Lavoie)**

DRIVE-BY TRUCKERS Wed/13, 8 p.m., \$25. Mezzanine, 444 Jessie, SF. www.mezzaninesf.com
Also Thurs/14, 6 p.m., free. Amoeba Music, 2455 Telegraph, Berk. www.amoeba.com

» **Darlene Langston** Shanghai 1930. 7pm.
 » **Gaucha, Mitch Marcus Session** Amnesia. 8pm, free.
 » **Laurel Ensemble** Hotel Rex, 562 Sutter; 398-6449. 6:30pm, \$20.
 » **Lavay Smith and Her Red Hot Skillet Lickers** Top of the Mark. 7:30pm, \$10.
 » **Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
 » **Paula West, George Mesterhazy Quartet** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$35. Through March 16.

BAY AREA

» **Jenna Mammina** Yoshi's. 8pm, \$14; 10pm, \$10.
 » **Mikie Lee and Amber Beckett's**. 10pm, free.
 » **Mysterioso** Jupiter. 8pm, free.
 » **Rebecca Griffin and Her Trio** Anna's Jazz Island. 8pm, \$7.
 » **Tamsen Donner Blues Band** Ashkenaz. 9:30pm, \$10.

FOLK/WORLD/COUNTRY

» **Daniel Alvarenga** Café Arguello, 2832 Mission; 643-3160. 7-10pm.
 » **Leigh Gregory, Memory's Mystic Band** Plough and Stars. 9pm, free.
 » **"Open Mic Night"** Bazaar Café. 7pm.
 » **"Open Mic Night with MC Mike Shapiro"** Ireland's 32. 9pm, free.

BAY AREA

» **Orquestra Universal** Shattuck Down Low. 8pm, \$5-10.
 » **Richard Smith** Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

» **Baobab** 10pm, \$3. Salsa, reggaeton, and Afro-Cuban with DJ Walt Diggs.
 » **Batanga Live** Bruno's. 10pm-2am, \$5. Live Latin-influenced bands and DJs.
 » **Bboy/Bgirl** City Dance Studios, 32 Otis; 820-1452. 7-8pm, \$15. Hip-hop dance lessons.
 » **Bondage Playspace** Glas Kat. 9:30pm-2:30am, \$5-7. Death disco, dirty pop, and go-go dancers.
 » **Booty Call** The BAR, 456 Castro; 626-7220. 9pm-2am, \$1. Juanita More brings you rotating disco DJs and fab fags, drags, fems, and daddies.
 » **Cathouse Cat Club**. 9:30pm-2am, \$5. Dance the night away to new country and rock. I guess that's something like the Axl Rose hip shake meets line dancing.
 » **Cat's Corner Swing Party** Savanna Jazz. 6:30pm-1:30am, \$8. Dance lessons and live swing bands.
 » **Coo-Yah Bruno's**. 9pm-2am, free. Dancehall and reggae with DJs Green B and Daneekah.
 » **DotCLUB** Pink. 10pm-2am, free. Indie electro dance party with DJs LXNDR and Loverde, featuring music videos and visual art projections by VJ JOX.
 » **DJ Shadow and Cut Chemist** Grand, 1290 Sutter; 421-TIX5. 9pm, \$35. The Shadow is back, and best believe he knows! Opening set by Kid Koala.
 » **Dynomite Beauty Bar**. 10pm-2am, free. Rock, disco, and glam with rotating DJs.
 » **Element Live Wednesdays** Element Lounge. 9pm. Weekly mixed bag of DJs, art shows, and live bands.
 » **Escape** Celler, 685 Sutter; 441-5678. 10pm-2am. Hip-hop, old-school, and R&B.
 » **Frat House** 440 Castro. 9pm-2am, free. A gay club with paddles and hard-drinking college bros in tighty whities slapping one another's asses.
 » **Fresh Fruit** Sugar Lounge. 6pm-midnight, free. DJ Dwayne spins downtempo.
 » **Hemlock Tavern** 9pm-2am, free. DJ NVH spins those record things.
 » **House of Rock** Jet, 2348 Market; www.jetsf.com. 9pm, free. Rock 'n' roll all night with DJ Mark Andrus.
 » **Indulgence** Harry Denton's Starlight Room. 9pm-2am. Disco, funk, and house.
 » **Lexington Club** 9pm, free. DJs Mylo and Conner spin old-school and country.
 » **Lingba Lounge** 8pm, free. World music with DJ Dirty Hertz.
 » **Love It Wednesdays** Icon Ultra Lounge. 9pm, \$5-7. Nightlight Music presents funky, sexy house music for Pump Day.
 » **Mr. Smith's** 34 Seventh St; 355-9991. 10pm-2am, free. DJ Kool Karlo spins rare tracks.
 » **Mixtape Wednesdays** Skylark. 9pm-2am, free. Hip-hop, R&B, and more with DJ Segue.
 » **Nightshift** Stud. 10pm. Beats with DJ Initials PB.
 » **1964** Edinburgh Castle. 10pm-2am, free. Mod '60s dance party.
 » **Our House is Your House** Shine Dance Lounge. 9pm-2am, free. With Aaron Pope and guests.
 » **Qool** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.
 » **Push It Parkside**. 6:30pm, \$5. Aerobicize with DJ Spike and Gina "Lunges" Lovoi. If the workout's too hard, sit down, get a beer, and make fun of everyone else.
 » **Ragga Reggae Night** Magnet Lounge, 1402 Grant; 271-5760. 10pm-2am. Reggae, rasta, and vibe with DJ Rebs.
 » **Raw and Sexy Hip-Hop and Jazz** City Dance Studios, 32 Otis; 820-1452. 7-8pm, \$12. Learn to

dance sexy with instructor Emerson Aquino.
 » **Red Monkeys** Voda. 9pm-2am, free. Roots and deep house with DJs Veda and Martina Aquino.
 » **RedWine Social** Dalva. 10pm-2am, free. DJ TopOne and guests spin jazz breaks, '80s, and electro.
 » **Salsa dance lessons** Metronome Dance Center. 7pm, \$12. Beginner salsa dance lessons.
 » **Satellite** Anu, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House and techno.
 » **Sip and Splurge** XYZ Bar, W San Francisco, 181 Third St; 777-5500. 6pm-2am. An evening of decadent food and wine.
 » **Soul Glo** Matador, 10 Sixth St; 863-4629. 10pm-2am, free. DJ Deedot spins '80s and '90s R&B and hip-hop. Everything old is new again.
 » **Submarine Luv** Knockout. 9pm-2am, free. DJs Sugarfix and Andy J spin pub rock, glitter, power pop, and punk.
 » **Synchronize II** Pirata, 2007 16th St; 626-2626. 9pm-2am, free. Psych-trance with DJs Zul, Sentient, and Ross.
 » **Wax Wednesdays** Milk. 10pm-2am, \$3. DJ ResCue turns back the clock with '80s and '90s hip-hop on vinyl.
 » **Wipe Me Down Wednesdays** El Rincon. 9pm. Get clean with Big Ritch, Even Odds, Sandaval, and DJ XL.
 » **Wreckshop Wednesdays** El Rincon. 9pm-2am, \$3. Hip-hop and breaks with DJs Jusone Groomz and Classic.

THURSDAY 14

ROCK/BLUES/HIP-HOP

American Economy Grant and Green. 9:30pm, free.

» **Buckethead, Kid Beyond** Great American Music Hall. 9pm, \$25.
 » **Common Mezzanine**. SOLD OUT.
 » **Lupids, Dazzling Strangers, Levator** Edinburgh Castle Pub. 9:30pm, \$5.
 » **Emery, Mayday Parade, As Cities Burn, Pierce the Veil, Cry of the Afflicted** Bottom of the Hill. 8pm, \$15.

» **La Plebe, Her Grace the Duchess, Departed** Café du Nord. 9:30pm, \$12. "Valentine's Day Massacre."

» **Rock and Roll with Nicole** Johnny Foley's. 9pm, free.
 » **Slightly Stooped, Expendables, Outlaw Nation** Independent. 8pm, \$25.

» **Robin Trower** Fillmore. 8pm, \$35.
 » **Yon Iva, Carletta Sue Kay, DJ Summer** Babe vs DJ Food Court Hemlock Tavern. 9:30pm, \$8.

» **White Barons, Dick Dusters, Orchid Annie's** Social Club. 9pm, \$7.

BAY AREA

» **Antioquia, LoCura, Night Train** Starry Plough. 8:30pm, \$7.
 » **Banyan, Damon and the Heathens** Uptown. 9pm, free.
 » **Diablo's Dust** Beckett's. 10pm, free.
 » **Melvin Seals and JGB** Ashkenaz. 9pm, \$17-20.

JAZZ/NEW MUSIC

» **Barbara Hunter Trio** with Kamau Seitu Les Julius Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
 » **Belinda Blair** Café Claude. 7:30pm.
 » **George Duke** Yoshi's SE, 1330 Fillmore; 655-5600. 8pm, \$32; 10pm, \$28. Through Sun/17.
 » **Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.
 » **Jonathan Poret Quartet** Shanghai 1930. 7pm.
 » **"Kim Nalley Sings Songs of Love"** Jazz at Pearl's. 8pm, \$50; 10pm, \$30.
 » **Veronica Klaus** Enrico's, 504 Broadway; 982-6223. 7pm, free.
 » **Lavay Smith and Her Red Hot Skillet Lickers** Biscuits and Blues. 8 and 10pm, \$20.
 » **Martini Brothers Band** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.
 » **Michael Marcus-Ted** Daniel Duo, Philip Greenleaf Luggage Store Gallery. 8pm, \$6-10.
 » **Savanna Jazz Trio** with Don Alberts Savanna Jazz. 7:30pm, \$5.

» **Paula West, George Mesterhazy Quartet** Rrazz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$55. Through March 16.

BAY AREA

» **Cedar Walton Sextet** Yoshi's. 8pm, \$22; 10pm, \$16. Through Sun/17.
 » **Karina Denike and Her Trio** Anna's Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

» **Grassteroids** Atlas Café. 8pm, free.
 » **Groundation** Slim's. 9pm, \$22. "Bob Marley Tribute Tour."
 » **Mia and Jonah, Emily Jane White, Sonya Cotton** Amnesia. 9pm, \$6.

CONTINUES ON PAGE 32 »

Ashkenaz
Music & Dance Community Center

WED 2/13 8:30 pm \$10	WEST COAST SWING/BLUES TAMSEN DONNER BAND 7:30 pm swing dance lesson with Nick & Shanna
THU 2/14 9:00 pm \$20 \$17 students	R&B/ROCK/FUNK MELVIN SEALS & JGB "Keepers of the Flame" + PAT NEVINS
FRI 2/15 9:30 pm \$15	E COAST SWING/LINDY HOP LAVAY SMITH & HER RED HOT SKILLET LICKERS 7:30 pm Lecture/films with Lindy Hop pioneer Frankie Manning
SAT 2/16 9:30 pm \$15 \$12 advtsu	AFRO-PERUVIAN CULTURAL NIGHT DE ROMPE Y RAJA 8:30 pm dance lesson with Gabriela Shiroma & Carmen Roman
SUN 2/17 8:00 pm \$15 \$12 advtsu	AMERICAN/ROCK ERIK YATES & FRIENDS Hot Buttered Rum veteran in a "semi-solo" showcase
TUE 2/19 8:30 pm \$10	CAJUN/ZYDECO TOM RIGNEY & FLAMBEAU 8:00 pm Cajun/Zydeco dance lesson with Diana Castillo
WED 2/20 8:00 pm \$7	FOLKDANCE BALKAN FOLKDANCE 7:00 pm beginner dance lesson 7:30 pm intermediate lesson
THU 2/21 9:00 pm \$10	FUNK ANTHONY SMITH'S TRUNK FULLA FUNK members of Karl Denson Trio, On The One, Signal Path, Global Funk Council + MO'FONE

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SF'S TOP DANCEHALL, CLUB NIGHT - BAY GUARDIAN

9PM-2AM | FREE BEFORE 11PM, \$5 AFTER

FRIDAY, FEB. 10
IN THE DARK ROOM

THE MORNING AFTER

LIVE FROM THE
LOVE THE SOLE VIBE
& CELEBRATE ASHIMILATE WITH RAYDI

LIVE SOUL AND MONCHELLA (LIVE) - INTERVIEW
DEREK TAYLOR (LIVE) & MO'Y THOMPSON (LIVE)

CONVERSATIONS
THE WHOLEMAN (THE BIG CHIEF) & MATEO'S
DISH CHICKEN (THE GREAT HAWAIIAN) & THEO PERROU

SATURDAY, FEB. 18
DOORS 10PM UNTIL

ENTER THE DANCEHALL
(HIP-HOP & REGGAE NIGHT)

WOMEN'S SUPPORT: REGGAE CLASSICS
DANCEWAVE PARTY: DANCEHALL BY BABA JAMAR (DANCEHALL)
AND PARTY: DANCEHALL BY THE BAYLERS, URBAN HIGH SOCIETY
ALL WITH VIBES: DJ SHAMP & JANT

HOSTED BY: FLORESAEE

REGGAE: DJ M. BELL, SERVIC, REMIXED
LIVE PERFORMANCES BY: THE DANCEHALL REMIXED
BABA JAMAR

WOMEN'S SUPPORT: "PICTURE OF SELASSIE I"
WITH IRIE DOLE, MR E & M. CLARIN,
& CONQUERING WITH SOUND

FRIDAY, FEB. 22
DOORS 10PM UNTIL

SHE'S THE DJ

SHOWCASING THE BAY AREA'S BEST FEMALE DJS

ROOM 1: HIP-HOP, CLUB CLASSICS, LIVE SHOWCASE
HOSTED BY SISTERZ OF THE UNDERGROUND
JOYO VELARDE (LIVE), JENNIFER JOHNS (LIVE),
MELINA JONES (LIVE), DJ ZITA, CALLALO, & THATGIRL

ROOM 2: DANCEHALL, REGGAE, REMIXES
DJ NETA, GREEN B, DANEKAH, & JENICYDE

TIME 8PM-2AM | \$5 BEFORE 10:30PM, FREE GUESTLIST BEFORE 10PM

UPCOMING

SAT FEB. 23 - IN THE DARK ROOM

SEX, LOVE & MONEY

FRIDAY NIGHTS

FEBRUARY 15

OPENING NIGHT: GILBERT & GEORGE!

5 p.m. with live music and cocktails.
m admission prices apply

VIEW the special exhibition *Gilbert & George* on opening night. The duo put themselves at the center of their work, creating as living sculptures in art and daily life. The distinction between artist and dai is blurred. The project was organized by the Tate Modern in London and the de Young is the first venue in a three-city U.S. tour.

EXPERIENCE live performances featuring Penelope Houston (Ex-Avengers), dance music by DJ Kristen Rice aka "The Operator," and a special guest appearance by SF Urban Fairy Drag Phenomenon; Fauxnique.

LISTEN to the lyrical poetry of Jello Biafra in Wilsey Court.

EXPRESS yourself through a photo collage using inspiration from Gilbert & George.



Left: Gilbert & George, *WINTER FLOWERS*, 1982. The Carol and Arthur Goldberg Collection. Right: Gilbert & George

de Young

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Friday Nights at the de Young is supported by the Koret Foundation. Friday Nights at the de Young is part of FAMSF's Cultural Encounters initiative generously funded by The James Irvine Foundation, The Wallace Foundation, the Institute of Museum and Library Services, the Columbia Foundation, and the Winifred Johnson Clive Foundation.

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GUARDIAN

THURS/14 FOLK/WORLD/COUNTRY CONT.,

BAY AREA

Maeva Donnelly, Tony Mcmanus Freight and Salvage Coffee House. 8pm, \$19.50.

DANCE CLUBS

Afrolicious Elbo Room. 10pm-2am, \$5. DJs Pleasurmaker and Señor Oz and special guests J Lerod and B Lee spin Afrobeat, Tropicalia, electro, samba, and funk.
Beauty Bar 10pm-2am, free. DJ UFO spins electro and retro records.
Bingotopia Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.
BrazilLive El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live set by Paula Presotto and guests.

Cafe Cocomo 9pm, \$10. With DJ Fab Fred and a live band.

Club Hips 9pm, free. Live music.
Club Internationale Knockout. 10pm-2am, free. DJs Pick Pocket, Paul Paul, and Mark Gerghis spin Bollywood, Afro-funk, Thai pop, Filipino freakout, Brazilian, J-pop, Euro-a-go-go, boogaloo, Turkish psych, cumbia, and more.

Club Neon Make-Out Room. 9pm-2am. It's an underwear party, so yours better be clean, sucka. See *Scene Reducer*, page 24.
College Night Cedar. 685 Sutter. 441-5678. 10pm-2am, free. Hip-hop, hiphop, and R&B with DJs Ilborn and Matt Jocelyn.
Compression Temple. 540 Howard; www.templestomp.com. 10pm, \$5. DJs 2cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.

Connected Thursdays Ann. 43 Sixth St. 543-3505, www.ann-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schuback.
EZ5 682 Commercial. 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.

Le Freak C'Est Chic Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.

Give Thankx Club Six. 9pm-2am, \$5. With Polo, Daddy Rolo, Common Sense, Uni-T, Shortkut, Doogie, Wier, and nie Dole.

Heart of the City Azul Lounge. 1 Tiltman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.

Inna Da Light Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnik.

JIT John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nu jazz to dub, house, and footwork.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.

Minx Endup. 10pm-4:30am. DJs and female artists.

Mr. Smith's 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.

Nickie's 9pm, \$5. Reggae and dancehall with DJ Jah Yzer.

1984 Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

Pacific Standard Time Levante Lounge. 10pm. DJ Sake1 spins soulful music.

Popsene Valentine's Day Massacre

Rickshaw Stop 10pm-2am. DJs Aaron, Omar, and Nako spin britpop, plus a live set by the Kills. See Picks, page 20.

Porkchop Presents: Something Hella Gay Parkside. 9pm-2am. He doesn't know quite what it is, yet—but it'll be gay. Hella gay. To the max.

Riot Grrrl Stud. 10pm. Mama Crass and Alex Phallex the Homogay DJ bust you out of the closet with queer punk and rock 'n' roll for the revolution, with \$2 PBR if you bring a mason jar.

Rockstar Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

Trauma El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, ESKR, Arize, and guests.

Tube Steak Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electro-funk, and more with DJ Bus Station John.

Vogue '80s Night Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

White Label Madrone Lounge. 5-9pm, free. Toph One and guests spin new music and give away some promo swag, so get in there and say you knew about it first.

Yard Baobab 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.

FRIDAY 15

ROCK/BLUES/HIP-HOP

Buckhead Great American Music Hall. SOLD OUT. Bulk Grant and Green. 9:30pm, free.

Dub Trio, Foreign Islands, Hour of Worship 12 Galaxies. 9pm, \$10. See pick box.

MUSIC

Impalers, Police and Thieves, Struts Cafe du Nord. 9:30pm, \$10.

Joakim, Glass Candy, Foreign Islands, Honey Soundsystem, Sleazemore Fat City, 314 11th St; 861-0151. 10pm, \$12. See Picks, page 20.

Johnny Butt and the Badfish, Rock Steady, Eskimo Joe Rock-It Room. 9pm, \$8.

Loose Joints Make-Out Room. 10pm, \$5.

Mama Luke Johnny Foley's. 9pm, free.

Miggs, Heathrow, Smith Point, Ryan Auffenberg Red Devil Lounge. 8pm, \$12.

Moore Brothers, Dreamdate Knockout. 9pm, \$5.

Music Lovers, Hot Pink Feathers, Aerosols Make-Out Room. 7:30pm, \$6.

Charlie Musselwhite Biscuits and Blues. 8 and 10pm, \$35.

New Thrill Parade, Family Curse, Amino Acids Hemlock Tavern. 9:30pm, \$6.

Nitecaps Grant and Green. 6:30pm, free.

Panda, Maldroid, Scene of Action Bottom of the Hill. 10pm, \$10.

Peterbilt, Nightcrawlers, Powerage Parkside. 8pm. Devil Dolls MC Anniversary Party.

Pimps of Joytime, Pleasurmaker Boom Boom. 9:30pm, \$12. Also Sat/16.

Sleep of Oldominion, Zelly Rock, Josh Martinez, Chicharones, A Brother Named George Pier 23. 9:30pm, \$15.

Steve E Nix and the Cute Lepers, Pleasure Kills, Nervous Tic Annie's Social Club. 9pm, \$8.

Tainted Love Bimbo's 365 Club. 9pm, \$23.

Umphrey's McGee, Om Trio Fillmore. 9pm, \$22.50. Through Sun/17.

X-Clan, Lifesavas, Potluck Mezzanine. 9pm, \$15.

BAY AREA

KRS-ONE Shattuck Down Low. 9:30pm, \$15.

Mother Hips, Lee Bob Watson Starry Plough. 9pm, \$15. Also Sat/16.

Parasites Go!, Skull Stomp, Rukks, Follow Blindly, Septic Shock, Bay Area Ripperz 924 Gilman. 7:30pm, \$6.

Rainmaker Jupiter. 8pm, free.

2Me Beckett's. 10pm, free.

JAZZ/NEW MUSIC

Tab Benoit Slim's. 9pm, \$20.

Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.

Terrance Brewer Shanghai 1930. 8pm.

Uri Caine Community Music Center, 544 Capp; 647-6015. 6pm, free. See pick box.

Charles Unger Experience with Valencia Les Joulins Jazz Bistro, 44 Ellis; 397-5397. 8pm.

Spencer Day Razz Room, Hotel Nikko, 222 Mason; 394-1111. 10pm, \$25. Also Sat/16.

George Duke Yoshi's; 512-930 Fillmore; 655-5600. 8pm, \$32; 10pm, \$28. Through Sun/17.

Eric Kurlzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.

Gary Schwantes X-Tet Café Claude. 7:30pm.

Macy Blackman and the Mighty Hines Le Colonial, 721 Sutter; 931-3600. 10pm, \$5.

Pamela Rose Jazz at Pearl's. 8 and 10pm, \$20.

Susan Sutton Washington Square Bar and Grill, 1707 Powell; 982-8123, wsbg.pgguides.net. 7pm.

Kenny Washington, Suzanna Smith Savanna Jazz. 7:30pm, \$8.

Paula West, George Mesterhazy Quartet Razz Room, Hotel Nikko, 222 Mason; 394-1111. 8pm, \$40. Through March 16.

BAY AREA

Broun Fellinis Uptown. 9pm, \$10.

Cedar Walton Sextet Yoshi's. 8 and 10pm, \$22. Through Sun/17.

Carla Zimmersmith and Her Trio Anna's Jazz Island. 8pm, \$14.

Henry Clement and the Gumbo Band Freight and Salvage Coffee House. 8pm, \$18.50.

Frankie Manning, Lavay Smith and the Red Hot Skillet Lickers Ashkenaz. 9:30pm, \$15.

Music Academy Jazzschool. 8pm, free.

FOLK/WORLD/COUNTRY

Bluegrass Revolution, Pine Needles Plough and Stars. 9pm, \$10. San Francisco Bluegrass and Old-Time Festival.

"Breakfast with Enzo" Presidio Dance Theatre, 1158 Gorgas; 561-3958. 10 and 11am, \$5.

Cesar's Latin All Stars Metronome Dance Center. 9pm. Also Sat/16.

Elisa M Welch, Paul Chafee, Bryan Harrison Band, Barbary Coast Allstars El Rio. 9pm, \$5.

Benefit for Code Pink Women for Peace.

BAY AREA

La Familia Son La Peña Cultural Center. 9pm, \$12.

Jeffery Broussard Zydeco Eagles Hall, 2305 Alameda, Alameda; (415) 285-6285. 9pm, \$15.

Landing, Abel Mouton Nomad Café. 7:30pm, free.

Barry Manilow, Brian Culbertson HP Pavilion, 525 W Santa Clara, San Jose; (415) 421-TIXS. 8pm, \$9.99-175.

DANCE CLUBS

Blow Up Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac and Emily Betty.

Cancun Club Glas Kat. 10pm-3am. Salsa, merengue, reggaeton, bachata, rock en español, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O. Radio Activo, Chuy Gomez. DJ Mauricio, and Santiago.

City Roots El Rincon. 9pm. Live salsa, hip-hop, funk, and more.

Club Dragon Eight. 9pm-3am. A gay Asian dance club.

Don't Stop Amnesia. 9pm-2am, \$5. DJs rap, and soul.

Dragon Bar 473 Broadway; 834-9383. 8pm-2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrix.

Element Fridays Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.

Fag Fridays Pink. 10pm-4am, \$10. With residents Rock, David Harness, Pete Avila, and Neon Leon and weekly guests.

Fat House Fridays Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.

15 Minutes of Fame Elbo Room. 10pm-2am, \$7-10. 15 DJs battle for ass-shaking supremacy in 15 minute, hit-it-and-quit-it sets. See Picks, page 20.

Flashback Cedar. 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.

Fridays EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.

Fuck Shack Beauty Bar. 10pm-2am. With Jefrodisiac and guests.

GlitterBox Cat Club. 10pm. Dance tracks.

Harry Denton's Starlight Room 8:30pm, \$10. Dance bands plus DJ Dave Gillis.

Hot Boxxy Gigs Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.

Hubba Hubba Revue DNA Lounge. 9:30pm, \$10-15. Swing your way to the DNA.

Make-Out Room 10pm-2am, \$5. DJ Tom Thump and guests bring the classic funk, world beats, and old-school hip-hop.

Master Blaster Delirium. 10pm. Punk rock.

Mighty Breaks Mighty. 10pm-4am, \$5-10. Nu breaks.

Mr. Smith's 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.

Mood Swing Eastside West. 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.

Nickie's 9pm. Hip-hop and house with DJ Spectre.

Paris Dakar International Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.

Punk Rock and Shlock Karaoke Annie's Social Club. 9pm-2am, \$5. Eleven and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.

Ruby Skye 9pm-4am, \$15. With various guests. DJs. Saints and Sinners O'Reilly's Holy Grail, 1233 Polk; 928-1293. Toph One and guests spin electro, remixes, and butt-bumpin' beats.

Salvage Deco Lounge, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, \$4. Drag revue hosted by Excess.

Silk Fridays Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.

Star Fucker Deco, 510 Larkin; urbanpointproductions@yahoo.com. 10pm-2am, \$4. Wild drag revue.

Stiletto AsiaSF. 10pm, \$8. Parker Day and hotties bring you electric, house, and disco.

Stush House. 10pm-2am, free. Soulful house with Dylan.

Suite One 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high-fiving and calling one another brah.

Velvet Lounge 9pm, \$10. With DJ Manny Perez.

SATURDAY 16

ROCK/BLUES/HIP-HOP

Banyan 12 Galaxies. 9pm, \$12.

Basia Buika, Payam Bavafa, Mist and Mast Bottom of the Hill. 10pm, \$10.

Dry Spells, Leyna Noel, Foot Foot Hemlock Tavern. 9:30pm, \$6.

Filthy Thieving Bastards, Blood on the Saddle, King City El Rio. 9pm, \$7. See Picks, page 20.

Girls Cafe du Nord. 9pm, \$10.

Hammer Horror Classics, Invisible Enemies, Kumbula Parkside. 3pm, free.

Indubious Grant and Green. 9:30pm, free.

Michael Robinson Blues Band Grant and Green. 6pm, free.

Mystic Rage, Six Ounce Gloves, Diesel Finger, CONTINUES ON PAGE 34

THE WALKMEN THE MAGNETIC FIELDS SHE & HIM
THE MOUNTAIN GOATS STELLASTARR CURSIVE
HELIO SEQUENCE BROKEN WEST HOLY FUCK
DARKER MY LOVE TILLY AND THE WALL SAVIDOURS
PANTHER BRITISH SEA POWER THE DOOBS
BLITZEN TRAPPER PORT O'BRIEN MSTRKFT
GUTTER TWINS MINIPOP KELLEY STOLTZ QUASI
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2/15 THE BROUN FELLINIS

2/16 LE HEAT DANCE PARTY!
WITH DJ'S OMAR & JAY-SONIC

2/17 BLOOD ON THE SADDLE

2/22 MUSIC FOR ANIMALS
LOVE LIKE FIRE, TRANSFER, MISTER LOVELASS

2/23 HIGH ON FIRE
A LIFE ONCE LOST, SAVOUPS, INTRONAUT

2/29 SCISSORS FOR LEFTY
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SAT/16
ROCK/BLUES/HIP-HOP
CONT>

Future Tripp Rock-It Room, 9pm, \$8.
Pimps of Joytime, Pleasuremaker Boom Boom Room, 9:30pm, \$12.
Princess Kennedy and the Valentards, Wealthy Where Entertainment, Blowie Parkside, 9pm, \$7.
Sleepytime Gorilla Museum, Estradasphere, 9pm, \$10.
Ovo Great American Music Hall, 9pm, \$15.
Stockholm Syndrome, My Revolver Independent 9pm, \$20.
Suite Love Express Johnny Foley's, 9pm, free.
Umphrey's McGee, Om Trio Fillmore, 9pm, \$22.50. Through Sun/17.
Phillip Walker Biscuits and Blues, 8 and 10pm, \$20.
Wendy Bread 5 Red Devil Lounge, 8pm, \$10.

BAY AREA

Darkest Hour, Cephalic Carnage, Emmure, White Chapel Sweet's Ballroom, 1993

Broadway, Oak; www.oaklandmetro.org, 8pm, \$15. See Picks, page 20.
Life Long Tragedy, Steel Trap, Lionheart, All Teeth, Gravemaker, Maya Over Eyes 924 Gilman, 8pm, \$7.
Mother Hips, Okie Rosette Starry Plough, 9pm, \$15. Also Sat/16.
Steve E Nix and the Cute Lepers, Modern Action, Nervous Tics Stork Club, 9:30pm, \$7.
Wayward Sway Beckett's, 10pm, free.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Joulins Jazz Bistro, 44 Ellis; 397-5397, 7:30pm. Swing from the '30s and '40s.
Black Market Jazz Orchestra Top of the Mark, 9pm, \$10.
Spencer Day Razz Room, Hotel Nikko, 222 Mason; 394-1111, 10pm, \$25.
George Duke Yoshi's SF, 1330 Fillmore; 655-5600, 8pm, \$32; 10pm, \$28. Through Sun/17.
Eric Kurtzrock Trio Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800, 8:15pm, free.

Anna Maria Flechero Savanna Jazz, 7:30pm.
Mindi Hadan Jazz at Pearl's, 8pm, \$15; 10pm, \$15.
Jerry Oakley Quartet Café Claude, 7:30pm.
John Kalleen Group Shanghai 1930, 8pm.
Luke Westbrook Trio Moose's, 7pm.
Billy Philadelphia One Market Restaurant, One Market; 777-5577, 6pm.
Robert Stewart Experience Rasselas Jazz, 9pm.
Uri Caine and Friends Herbst Theatre, 401 Van Ness; 392-2545, 8pm, \$27-39. See pick box.

Paula West, George Mesterhazy Quartet Razz Room, Hotel Nikko, 222 Mason; 394-1111, 8pm, \$40. Through March 16.

BAY AREA

Cedar Walton Sextet Yoshi's, 8 and 10pm, \$22. Through Sun/17.
Ellen Robinson and Her Trio Anna's Jazz Island, 8pm, \$14.
Lazima Modern Jazz Group Jupiter, 8pm, free.

FOLK/WORLD/COUNTRY

Beltaine's Fire El Rio, 6pm, free.

Billy Boys Jillian's, 101 Fourth St; 369-6100, 9pm, \$5.
"Breakfast with Enzo" Bernal Heights Neighborhood Center, 515 Cortland; 206-2140, 10am, \$3.
Cesar's Latin All Stars Metronome Dance Center, 9pm.
Grupo Fantasma, Monte Negro Slim's, 9pm, \$16. See Picks, page 20.

BAY AREA

Courtney Jones, KC Turner Nomad Café, 7:30pm, free.
Eliza Gilkyson Freight and Salvage Coffee House, 8pm, \$21.50.
De Rompe y Raja Ashkenaz, 9:30pm, \$15.

DANCE CLUBS

Afro Joint 222 Club, 9pm-2am, \$5-7.
 Excursion into Afrobeat and all of the music of the African diaspora, with a special live vocal performance by Siji for Black History Month.
Bearrcauda Deco Lounge, 510 Larkin; 346-2025,

www.decofs.com, 9pm-3am, \$5. Resident DJ Underdog spins for the boys.
Beerfest Space 550, 10pm-4am. The name says it all.
Better Days Pink, 10pm-2am, \$10-15. With Franky Boissy.
Bistrotheque Café Flore, 2298 Market; 621-8579, 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.
Booty Basement Knockout, 10pm-2am, \$3. DJs Ryan Poulsen and Dimitri Dickinson spin ass-shaking hip-hop.
Café Cocomo 9pm-2am, \$15. With live band and DJ.
Club Something Retox Lounge, 9pm. DJs Skip and Melting Girl rock new wave, '80s, and '90s.
Couture Levene Lounge, 10pm-2am. High-fashion high links presented by Society SF.
The Deacon Skylark, 7pm-2am, free. Spinning old-school, hip-hop, and funk.
Digital Voda, 10pm-2am, free. Best of European house and electro.
Drunk and Horny Underground SF, 9pm-2am, \$5.

CONTINUES ON PAGE 36 >>

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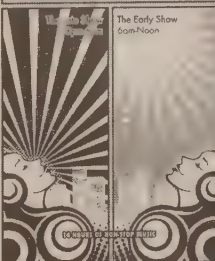
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THE LATE SHOW: 10PM - 6AM

SMOOVE (The Roots, The Roots, 87)

MANCUB (The Roots, 87)

BARON JAZZ (The Roots, 87)

SHIBOLA (The Roots, 87)

ERIC JAZZ (The Roots, 87)

DECKARD (The Roots, 87)

THE EARLY SHOW: 6AM - NOON

ANTARES (The Roots, 87)

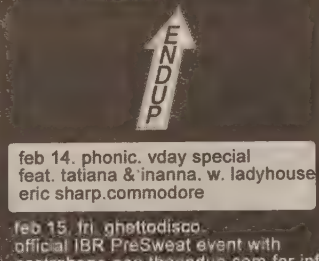
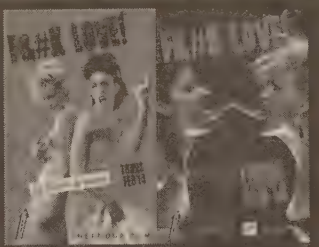
BEN SEAGREN & DEAN SAMARAS (The Roots, 87)

(Guests: Jay-Z, The Roots, 87)

\$10 GUESTLIST: WWW.ARTHOUSESCOOP.COM

LATE SHOW STAMP GOOD UNTIL 10PM

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VIENNA TENG

Sat. Feb. 16, 8:15PM

VIENNA TENG

Only Bay Area Concert!
Singer/songwriter/pianist Vienna Teng weaves a magic spell, bringing the audience into her head and heart with her chillingly quiet, pure voice. With her keenly observational lyrics, her songs range from sultry jazz to country-tinged euphoria to a personal intimacy that reminds the listener of a contemporary version of **Joni Mitchell** or **Simon and Garfunkel**. Her second album, "Warm Strangers" reached #2 on Amazon's best-seller list. She recently appeared on **David Letterman's** show. All tix \$22

Sat. Feb. 23, 8:15PM

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2/24 H.I.K. - THE DONT'S

2/25 SIX ORGANS OF ADMITTANCE
2/26 I'M A GUN - DONOVAN QUINN

2/27 THE TRIPLE COBRA
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SAT/16 DANCE CLUBS

CONT.

Queer boozin' and cruisin'.

Element Saturdays Element Lounge. 9pm-3am. \$10. Hip-hop, mashups, rock, and funk with rotating DJs.

Elevate Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.

Endup 6am-1pm: "Ascension," with DJs Vince, Adrian, Jim Hopkins, and Tracy. 10pm-all night: "Substance," '80s music with Damon, Skip, and Domino.

FIX Shine Dance Lounge. 9pm, \$5. Residents Jive, Scottino, and Ron-E bring you the funkiest in house and breaks all night long.

Fluid Saturdays Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.

Frisco Disco Transfer. 10pm-2am. Richie Panik and Jetrofdisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin'.

Funkdis Nickie's. 10pm-2am. \$5. Toph One and special guests bring you classic hip-hop, funk, soul, and Bay bangers.

Hellatight Amnesia. 9pm-2am. \$6. Hip-hop, '80s, and electro with DJs Vinnie Esperza and Asti Spumanti.

Hot Boxxx Girls Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. free. With host Gina La Divina.

Hot Mess Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.

House in the Jungle Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

I Love Wet Panties Delirium. 10pm. Really, who doesn't? With DJs Jenny and Jules.

Kontrol Rx Gallery, 132 Eddy; www.rxgallery.com. 9pm, \$5. With residents Allard Blyalle, Sammy D, and Craig Kuna and guests.

Latin Night El Rincon. 9pm-2am. Reggaeton, salsa, hip-hop, bachata, and club hits with the best Latin DJs in the business.

Magnet Lounge 1402 Grant; 274-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkit.

Meet Me in the Bathroom Beauty Bar. 7:30pm-2am. DJ Omar and friends spin '90s soundtrack hits, electronise, and even some Australian devil-worshipping tracks.

Mr. Smith's 34 Seventh St; 355-9991. 8pm-2am. With DJ Mel Lwun.

Nightbeat Edinburgh Castle Pub. 10pm-2am, \$5. '60s soul with DJs Lucky and Primo.

NonStop Bhangra Rickshaw Stop. 9pm, \$15. Bhangra beats from resident DJs Jimmy Love and Paredesi and guests.

Pagode da Paz Pureza Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Seta.

Paris-Dakar Celebration Little Baobab. 3388 19th St. 10pm, \$3. African and French hip-hop with DJs Sogul and Edibe.

Playboy Stud. 10pm. With rotating DJs James Garas, Ryan Poulson, Saratontin, Derek B, Omar, Joshua J, Chelsea Starr, Richard Ohi, and Juanita More.

Saturday Night Soul Party Elbo Room. 10pm-2am, \$5. DJs Lucky, Phengren Oswald, and Paul Paul spin '60s soul on the little record with the big hole.

Seduction Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.

Sojourn Rohan Lounge. 10pm-2am, free. Resident DJs spin downtown house and lounge beats.

Suede 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.

Sugar Icon Ultra Lounge. 10pm-3am; \$10. Top 40, hip-hop, funk, mashups, and old-school. **Suite One** 8pm-4am, \$20. Guest DJs weekly.

21 El Superritmo Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.

Swing and Salsa Dance Party Magnet, 4122 18th; www.queerballroom.com. 7pm, free. Get your gay on and swing it!

Tabu Lounge Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.

Toxic vs. **Brownies** 4 My Bitches Cat Club. 10pm-3am, \$5-10. Four DJs battle in two rooms.

Transfer Midnight-2am. Monster mashups.

Velvet Lounge 3pm, \$10. '70s, '80s, and '90s house and hip-hop.

SUNDAY 17 ROCK/BLUES/HIP-HOP

Chop Tops, Struts, Copper Tones 12 Galaxies. 9pm, \$5. SF Indiefest Closing Party.

Dave Stein Bubhub Mojito. 9pm, free.

Grand Ole Party, Sugar and Gold, Chop Bottom of the Hill. 8pm, \$10.

Lloyd Gregory, Fred Ross Biscuits and Blues. 8pm, \$12.50.

MUSIC

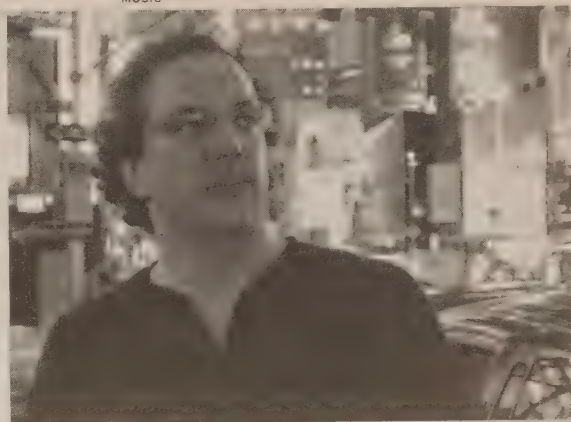


PHOTO BY JAN CAINE

Uri Caine and Friends

PREVIEW The versatile jazz pianist Uri Caine has carved a niche for himself as a fearless interpreter of classical music. His discography includes idiosyncratic recordings of music by Mozart, Beethoven, J.S. Bach, Mahler, and Wagner. In 2006 he began to investigate Hungarian folk music at the source, delving into Béla Bartók's original field recordings of village performances, documented on wax cylinders in the early 20th century. While Caine notes that some aspects of the music are tough to translate into Western terms, given the inflection and distinctly unsquare rhythms of traditional dances, the melodic material serves as an ideal springboard for his brand of agile improvisation. For his Feb. 16 performance, Caine and his ensemble visit Hungary's distant musical territory with no pretension to exact authenticity. It's a good hook, considering both Caine's credentials and the local craze for Eastern European traditions, with Balkan brass bands and Roma-inspired DJs abounding. It will be exciting to hear Caine explore this expansive concept with artful and inspired clarinetist Chris Speed and respected long-time contributors to the adventurous downtown New York improvisational scene drummer Jim Black, violinist Joyce Hamman, and bassist John Hebert. Even if their distinctive flavors take a moment to blend, these are the ingredients for a good stew. Caine will round out his visit to the Bay Area with a solo piano performance and discussion at the Community Music Center in the Mission District, free of charge. (Dina Maccabee)

URI CAINE Fri/15, 6 p.m., free. Community Music Center, 544 Capp. SF

(415) 647-6015, www.sfcmc.org

URI CAINE AND FRIENDS Sat/16, 8 p.m., \$27-\$39. Herbst Theatre, War Memorial Veterans Bldg., 401 Van Ness, SF. (415) 392-2545, www.performances.org

Mighty Six Ninety, Hundred Days, Little Yellow

Perfect Cafe du Nord. 7:30pm, \$10.

Nudity, Touched by a Janitor, Society of

Rockets Hemlock Tavern. 9:30pm, \$6.

Terry Savastano Johnny Foley's. 9pm, free.

Skurvy Bastards, Soul Broker, Curmudgeon

Parkside. 8pm, \$5.

St Vincent, Foreign Born Great American Music

Hall. 9pm, \$16.

Sundance Kids, Death Valley High Annie's Social

Club. 8pm

Umphrey's McGee Fillmore. 8pm, \$22.50

BAY AREA

Blood on the Saddle, Corruptors Uptown.

9pm, \$7.

Mike Glendinning, Brad Electro, Rollercoaster

Summer, Clarendes, Plasterkatz, Bleu Canadians,

Lemmies, October Allied, Happy Clams Stork

Club. 3pm, \$7. "Festival of the Fans."

Shook Ones, Nottingham, Said Radio, Hour of

the Wolf, Comrade 924 Gilman. 5pm, \$7.

JAZZ/NEW MUSIC

Bill "Doc" Webster Band Les Jouins Jazz Bistro,

44 Ellis; 397-5397. 8pm.

George Duke Yoshi's SF, 1330 Fillmore; 655-

5600. 7pm, \$32; 9pm, \$28. Through Sun/17.

Mike Greenfield Moose's. 10:30am-2:30pm

Mike Lipskin Washington Square Bar and Grill,

1707 Powell; 982-8123, wsbg.yguides.net. 7pm.

"Live Jazz" Café Royale, 800 Post; 441-4099.

6pm.

Michael Parson Octavia Lounge, 1772 Market.

Nonon-3pm, free.

Rob Modica and Friends Simple Pleasures Cafe.

3pm, free.

Savanna Jazz Trio with Donald "Duck" Bailey

Savanna Jazz. 7:30pm, \$5.

Paula West, George Mesterhazy Quartet Razz

Room, Hotel Nikko, 222 Mason; 394-1111. 7pm,

\$35. Through March 16.

BAY AREA

Cedar Walton Sextet Yoshi's. 7pm, \$22; 9pm, \$16

James Grantham Jazz Quartet Kingman's Ivy

Room, 860 San Pablo, Albany; (510) 531-3973

8pm.

Jazzschool Composers' Collective Jazzschool

7:30pm, free.

John Santos Quintet Jazzschool. 4:30pm, 10.

"The Danzon: Cuban Musical Royalty."

Mads Tolling Trio Anna's Jazz Island. 8pm,

\$12. See Picks, page 20.

FOLK/WORLD/COUNTRY

Carole Pope Make-Out Room. 8pm, \$6.

"Twang Sunday" Parkside. 5pm, free.

BAY AREA

Erin Yates and Friends Ashkenaz. 8pm, \$12-15.

Hayride Nomad Café. 11am, free

Glen Phillips Freight and Salvage Coffee House.

8pm, \$22.50.

José Saavedra, Meli Rivera La Peña Cultural

Canción Bonica.

"Starry Irish Music Session" Starry Plough. 8-

11pm. With Shay Black.

DANCE CLUBS

All Male Amateur Strip Show Deco Lounge, 510

CONTINUES ON PAGE 39 »

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WIN DRINKS, EATS &
TREATS
9:30
2:00

THU
2/14
HIT IT & QUIT IT
A VALENTINE'S DAY
ONE NIGHT STAND
W/ DJS
10:00
2:00
\$5
J BOOGIE &
M3 (GREEN GORILLA)

FRI
2/15
SAINTS & SINNERS
BALE FUNK/DUBSTEP/
CRUNK/HYPHY/TECH/
HOUSE W/ DJS
9:00-
2:00
TOPH ONE &
JAMIE JAMS

SAT
2/16
RETURN OF
THE MONEYSHOT
HIP HOP/SOUL/REMIXES
FUTURE CLASSICS W/ DJS
9:00-
2:00
CONSUELO &
GORDO CABEZA

EVERY
MON
EVE
LIVE JAZZ & BLUES
W/ DARRENE LANGSTON

EVERY
TUE
EVE
LIVE JAZZ
W/ S.A.S. QUINTEI

Saints And Sinners
AT THE HOLY GRAIL
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(BTW SUTTER & BUSH)
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WEDNESDAY FEBRUARY 14TH
7PM - 11PM
AT THE PALACE THEATRE
**DRIVE-BY
TRUCKERS**
THE FELICE BROTHERS
FRODO BAGGINS WITH SAM & GOLLUM
THE SCHOOL AND MIDDLEMAN
FEB 14TH

**X-CLAN
LIFESAVES
POTLUCK**

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HUMAN GIANT
(LIVE SKETCH COMEDY)
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SPOOKING SCUMS
3/05 - JUNIOR BOYS DJ SET
3/08 - TORMENTA TROPICAL
W/ DJ RUPTURE
4/02 - DIGITALISM
4/06 - AUTOCHE
4/17 - GHOSTLAND OBSERVATORY
4/26 - SIMIAN MOBILE DISCO/CUT COPY

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6:30PM
\$5
8PM
\$10

*Thu 2/16
8PM
\$10
DEVIL DOLLS MCC
ANNIVERSARY
PARTY!
POWERAGE
THE NIGHTCRAWLERS
ST. PETERBULT

*Sat 2/18
3PM
FREE
HAPPY HOUR SHOW
HAMMER HORROR CLASSICS
INVISIBLE ENEMIES
KUMBLUSS

*Sun 2/19
5PM
FREE
ALL AGES
PRINCESS KENNEDY & THE
VALENTARDS
MURDER WARE EXTENSION
BLOWN

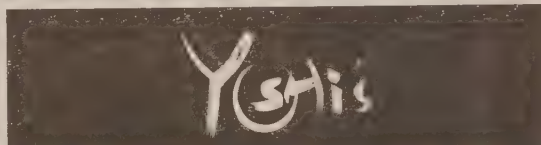
*Sun 2/20
8PM
\$5
TWANG SUNDAY
ERIC HISAW BAND
(AUSTIN)

*Mon 2/21
8PM
\$5
SKURVY BASTARDS
SOUL BROKER
CURMUDGEON

*Tue 2/22
8PM
FREE
TWO DOLLAR TUESDAYS
\$2 TACOS & \$2 PBR
SEGA GAME DEVELOPERS
CONFERENCE
SHAT
THE DOORMATS
& BIT IDIOTS

UPCOMING SHOWS:
2/20 - WREKAP BENEFIT, BLACK FICTION,
60 WATT 100, CHIRMAN NOW
2/21 - MOTHER SPEED, STIFF JEANS, VERMEFUG,
ZOMBIE HOLocaust, YELLOW EYES
2/22 - SCATTERBRAIN JAMBOREE - PIGEON:
THE NUMBERS, SCORPES, MAKE ME,
HOLY KISS, TOP CRITTERS
2/23 - SCATTERBRAIN JAMBOREE - FRENCH MIAMI,
MASTER SLAVE SLASH, DEATH OF A PARTY,
THE NEW CENTURES, BATTLEWOOD,
SHITROCKERS, SETTLER, LITTLE TEETH,
THUNDER THINGS, BUG PEDALS, GODSTUMPER,
BAD TOUCH, WHITE PEE

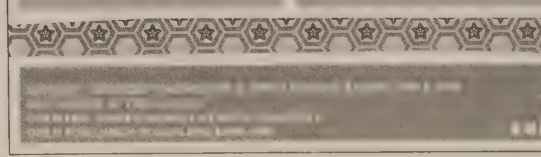
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TONIGHT
WED/FEB/13
**CEDAR WALTON
SEXTET**
featuring Steve Turro, Steve Nelson, Vincent
Herring, David Williams and Al Foster
THU/FEB/14 - SUN/FEB/17
4000 LATER IN THE
**GEORGE
DUKE**
MON/FEB/18
**DEAN & BRITTA
+
KEREN ANN**
TUE/FEB/19
BILL CHARLAP TRIO
WED/FEB/20 - SAT/FEB/23
PAT METHENY TRIO
featuring Christian McBride and
Antonio Sanchez
SUN/FEB/24
GROOVE BASED JAZZ
TIMES 4
MON/FEB/25
MICHAEL WOLFF
TUE/FEB/26 - SUN/MAR/2
**ARTURO
SANDOVAL'S
MAMBO MANIA
BIG BAND**
MON/MAR/3
**SLAMMIN' THE ALL BODY
BAND & AUTORICKSHAW**
TUE/MAR/4
HOLLY COLE
WED/MAR/5 - SAT/MAR/8
DR. JOHN
1830 FILLMORE
415.655.5600

oakland
TONIGHT
WED/FEB/13
**JENNA MAMMINA &
SPECIAL GUESTS**
THU/FEB/14 - SUN/FEB/17
4000 LATER IN THE
**CEDAR WALTON
SEXTET**
featuring Steve Turro, Steve Nelson, Vincent
Herring, David Williams and Al Foster
MON/FEB/18
RHONDA BENIN
TUE/FEB/19
**DIABLO VALLEY COLLEGE
NIGHT JAZZ BAND**
directed by Harry Snyder
WED/FEB/20
NEG SOUL ARTIST
MARTIN LUTHER
THU/FEB/21
NATASHA MILLER
FRI/FEB/22 - SUN/FEB/24
EUGE GROOVE

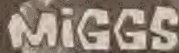
MON/FEB/25
CLAUDIA VILLELA
featuring The Weber Logo Trio
TUE/FEB/26
**CSU EAST BAY
JAZZ ENSEMBLES**
directed by Johannes Walman with special guest Ralph Alessi
WED/FEB/27
JONATHAN PORETZ
THU/FEB/28 - SUN/MAR/2
R&B VOCALIST
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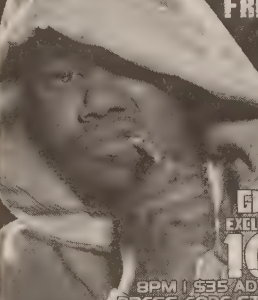
MIGGS
w/ HEATHROW • SMITH POINT
DJ RYAN ALFFENBERG

SATURDAY FEBRUARY 16TH



WOODEN BREED
BPM | \$10

JAY SIEGAN AND SEAN HEALY PRESENT
FRIDAY FEBRUARY 22ND



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digital underground
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SATURDAY FEBRUARY 23RD



POP ROCKS
BPM | \$10

WEDNESDAY FEBRUARY 26TH 8PM | \$11



ERIC HUTCHINSON
w/ FORREST DAY • JONATHAN DOUGLAS

FRIDAY FEBRUARY 23RD



RYKARDA PARASOL
AND THE TOWER RAVENS
w/ MURDER OF LILLIES, ASTRAL
AND DJ MIZ MARGO

WEDNESDAY MARCH 5TH



DANNY PEARSON
w/ JEFFERY LUCK WIGGS
AND KIRASTAN GAIN
BPM | \$5

FRIDAY MARCH 7TH



black 47
w/ THE NEW BASTARDS • BOG SAVAGES
BPM | \$20

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8pm | \$20



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3/12- SFTV UNPLUGGED w/ KINETIC CHAIN
3/13- SHANNON FERRY • 3/14- JONNY OLINA (CD RELEASE)
3/15- STUNG • 3/19- S3 BILL w/ MOONLIGHT SEXY
3/28- BENFLOWZ • 4/01- STEALING LOVE JONES
4/03- LOOPSTATION • 4/05- LOU DOG TRIO
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FRI FEB 15th SAT FEB 16th



STOCKHOLM SYNDROME
w/ JERRY LORECH
Duty Sweet (2/15)
My Revolver (2/16)
doors 8:30
FREE 2
\$20

MONDAY MOVIE
MON FEB 18th



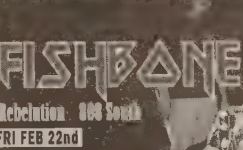
GRINDHOUSE
PAINTED BLOOD
DEATH PROOF
doors 6:30
FREE 2
DRINK MIN

THU FEB 21st



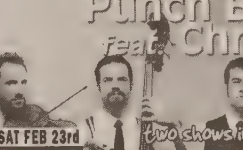
PERPETUAL GROOVE
Alfred Howard
& the K23 Orchestra
doors 7:30
\$13 ADV
\$15 DOOR

FRI FEB 22nd



FISHBONE
Rebellion: 808 South
doors 8:30
\$15

SAT FEB 23rd



Punch Brothers
feat. Chris Thile
Two shows in one night
doors 6:30
doors 9:30
\$22

MON FEB 25th



MISSY HIGGINS
doors 7:30
\$18

SUN 2/24/ DOORS 7:00PM / \$40 - \$75 VIP
ZZBOR PRESENTS

MUMIY TROLL
RUSSIAN SOLUTION
WED 2/27/ DOORS 7:30PM / \$18
NOISE POP 2008

THE WALKMEN
THE BROKEN WEST • NYLES LANNON
THU 2/28/ DOORS 7:30PM / \$14
NOISE POP 2008

KELLEY STOLTZ
GRAND ARCHIVES • THE MORNING BENDERS
THE WEATHER UNDERGROUND
FRI 2/29/ DOORS 8:30PM / \$14
NOISE POP 2008

THE HELIO SEQUENCE
FILM SCHOOL • THE BUILDERS & THE BUTCHERS
BUILT FOR THE SEA

MON 3/3/ DOORS 7:30PM / \$12 ADV • \$14 DOOR

NICOLE ATKINS & THE SEA
LANGHORNE SLIM • THE PARLOR MOB
WED 3/6/ DOORS 7:30PM / \$17

THE RAVEONETTES
BE YOUR OWN PET
THU 3/8/ DOORS 7:30PM / \$20

CHRISSETTE MICHELE
FRI 3/7/ DOORS 8:30PM / \$12

THE HEAVENLY STATES
ALBUM RELEASE SHOW
CITAY
THE BOTTICELLIS
SAT 3/8/ DOORS 8:30PM / \$16

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Thursday, February 14
8pm, \$7
VALENTINE'S DAY SHOW WITH
AMAYA & GRACE
WOODS TRIO

Friday, February 15
8PM, \$8
JOHNNY BUTT
AND THE BADFISH
(Sublime Tribute)
ROCK STEADY
(No Doubt Tribute)

Saturday, February 16
8PM, \$8
BANDS4BANDS PRESENTS:
MYSTIC RAGE
SIX OUNCE GLOVES
DIESEL FINGER
AND GUESTS

Tuesday, February 19
7PM, FREE ADMISSION
GREEN APPLE
BOOKS PRESENTS:
NOT QUITE WHAT
I WAS PLANNING
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BRINGING YOU ROCK N ROLL FOR 17 YEARS
HAPPY HOUR TUE-FRI 5PM-9:00PM
\$2.50 WELL AND PINT...HEATED PATIO

WED 2/13
FUNDRAISER FOR DIRECT ACTION TO STOP THE WAR 7PM \$5
GHOST ECHOES, TWO DOLLARS OUT THE DOOR, AMERICAN TERRORISTS (PUNK/ROCK)

THU 2/14
FUNDRAISER FOR PRECARIOUS THEATRE ENSEMBLE 6-9PM
BRAZILVE PAULO PRESOTTO
& GUESTS 9PM \$8/\$SCUPON

FRI 2/15
FREE OYSTERS ON THE HALF SHELL 5:30PM
DJ'S CARMEN & MIRANDAS
FRUIT STAND 6PM-2AM
(WORLD, FUNK, R&B, POP) NO \$
FUNDRAISER FOR CODE PINK
ELISA M WELCH, PAUL CHAFEE
BRYAN HARRISON BAND
BARBARY COAST ALLSTARS 9PM \$5

SAT 2/16
BELTAINES FIRE (FOLK/HIPHOP) 6-8PM NOS
FILTHY THIEVING
BASTARDS, BLOOD
ON THE SADDLE,
KING CITY 9PM \$7

SUN 2/17
SALSA SUNDAYS
ANDY Y CALLAO 3-8PM, \$5
3:15 SALSA DANCE CLASS / 3PM FREE BBQ

MON 2/18
EL RIO DOLLAR MONDAY PBR \$1
RADICAL VINYL DJ JENNY
HOYSTON AND FRIENDS SPIN
(HIPHOP, OLDS, PUNK) 9PM \$2

TUES 2/19
3RD ANNUAL BARTENDERS
WINTER BALL 8PM

SUN/7 DANCE CLUBS

Larkin; 346-2025, www.decof.com. 10pm-1am
Hosted by Jim (Ginger Snap) and DJ Laminchop.
Bingo Hello Bingo Levee Lounge, 8-10pm.
D Sapphic bingo frenzy, with DJ Myles spinning between games.
Bionic 222 Club. 10pm-2am, \$5. House music with DJs Solar, Joshua Lz, and Nikola Baytola.
Boogie Brunch Levee Lounge. 11am-3pm. With DJs Ben Hester and Rob G.
Church II Pirata, 2007 16th St; 626-2626. 4pm-midnight, free. Lioness Sound DJs Green 8 and Positiv-T spin reggae while you eat Caribbean BBQ.
D **Club Havana Jelly's**. 4pm, \$10. Live salsa bands plus great Cuban BBQ.
Dimanche Slide. 9pm. With DJ Frenchy Le Freak and special guest.
Dub Mission Elbo Room. 9pm-2am, \$10. DJ Sep spins dub, reggae, and dancehall, plus a live dub battle between the Warsaw Poland Brothers and Keyser Soza, Stucky, and the Upright Dub Orchestra.
Endup 6am-8pm: "Sunday T-Dance," with DJs Vince, Adrian, Nikola Batyala, Nikita, and Jim Hopkins and weekly guests. 8pm-4am, \$12: "Super Soul Sunday," come back to Sunday church with DJ David Harness and guests.
Escape Cellar, 685 Sutter; 441-5678. 9pm-2am, \$5. Funky house, hip-hop, and club classics.
French Kiss Pink. 10pm-2am, \$3 after 11. Resident bad boys Mykell and Forever 21 play electro, disco, punk, pop, indie, rock, and mashups.
Gemini Disco Party Beauty Bar. 7:30pm-2am. Studio 54-style party, without Mick Jagger doing coke in the basement.
Harry Denton's Starlight Room 8:30pm, free With DJ Page Hodel.
Holding Firm Reggae Sundays Underground SF. 10pm-2am, free. Reggae and dancehall with Stepwise, Dread Lion, and weekly special guests.
D **Indie Circus** Madrone Lounge. 8pm. Bring your CDs and iPods and sign up at indiecircus@gmail.com to DJ for 15 to 30 minutes. Hosts help with mixing board; no experience necessary.
Kodo Wish. 8pm-2am, free. Downtempo, funk, soul, broken beat, and deep house grooves care of residents Hideo Kobayashi, Still Rob G, and Tokyo Component.
On the Corner Lookin' Easy Stud. 6pm. Junk-shakin' funk, easy, cruisy, and sleazy — just how you like it.
Password Vessel, 85 Campton Place; 433-8585, www.vessel.com. 10pm-2am, \$20. Hip-hop and sports; two great tastes that taste great together.
The People Factory 525, 525 Harrison; 339-8686. 10pm-6am, \$20. Rotating DJs spin trance and house.
Propaganda Laszlo. 9pm. Intimate disco and electropop.
Rare Bird Dalva. 9pm-2am, free. DJ Vanka spins rare jazz, soul, and funk.
Salsa Sundays El Rincon. 8pm-2am, free. Salsa lesson plus DJ dance party with Super Chino, De la Clave, and guests.
D **Salsa Sundays** El Rio. 3pm. Live salsa by Danilo, plus free BBQ and dance lessons.
Sundance Saloon Space 550. 5-10:30pm, \$5. Country and western dancing, serving the LGBT community and its friends.
Tea Dance Stud. 5-10pm, \$5. With DJ Jimmy Strano.
Sun-Daze Double Dutch. 10pm-2am. Hip-hop and old-school with DJ B-Love.
Vision Latina El Rio. 3-8pm, \$8. Salsa dance classes and live music.
Worst Music Ever 10pm-2am, free. The say irony is a dead scene, but I guess this night proves it's not. I don't know—maybe it's not ironic if you don't have to pretend you like it.

MONDAY 18

ROCK/BLUES/HIP-HOP

D **Flipper** Amoeba Records. 6pm, free.
Sia, Har Mar Superstar Fillmore. 8pm, \$25.
D **Sonata Arctica, Sanctity** Slim's. 8pm, \$23. See Picks, page 20.
JAZZ/NEW MUSIC
Bishop Norman Williams Quintet Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 8pm.
Contemporary Jazz Orchestra Jazz at Pearl's. 8 and 10pm, \$10.
"Jazz Jam" Grant and Green. 10pm, free. House band followed by a jam session.
Mike Greensill Duo Moose's. 8pm.
D **Monk's Music Trio** Simple Pleasures Café. 8pm, free.
Jack Rockenbach Lou's Pier 47. 5-11pm. Jazz and blues.
Eric Shiffrin Washington Square Bar and Grill, 1707 Powell; 982-8123, wsbgypguides.net. 7pm.
BAY AREA
Rhonda Benin Yoshi's. 8pm, \$16; 10pm, \$10.

FOLK/WORLD/COUNTRY

Damir Johnny Foley's. 9pm, free.
D **Dean and Britta, Keren Ann** Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$22; 10pm, \$18. See "Love on the Road — and on the Page," page 26.
Homespun Rowdy Amnesia. 8:30pm, free.
"I Don't Like Mondays" Blondie's Bar and No Grill, 540 Valencia; 864-2419. 9pm, free. Live musician showcase with local talent.
"Open Mic with JJ Schultz" Hotel Utah Saloon. 7:30pm, free.
BAY AREA
Marty Joseph Freight and Salvage Coffee House. 8pm, \$19.50.
"Songwriters Symposium" Blakes. 8:30pm, \$2-3. Acoustic open mic.
Three Mile Stone Julie's Coffee and Tea Garden, 1223 Park, Alameda; juliestea.com. 7pm, free.
"Traditional Irish Music Session" Starry Plough. 9pm, free.

DANCE CLUBS

Block-Party Double Dutch. 10pm-2am. Underground hip-hop and old-school. With DJ Veronica and special guest.
Caña Little Baobab, 3988 19th St; 643-3558. 10pm-2am, \$3. Reggaeton, dancehall, and more with DJ Joe Quix.
Club Camille(s) Beauty Bar. 10pm-2am, free. Classic-era drunk rock.
Club Dread Club Six. 9pm-2am, \$10. Reggae, brah Dance Oasis African American Art and Culture Complex, 762 Fulton; 922-2049. 7pm, \$10. Merengue, bachata, salsa, and cumbia lessons.
D **Death Guild** Glas Kat. 9:30pm-2:30am, \$3-5. Children of the Twilight Guild present this dark dance club.
D **Dollar Monday** El Rio. 9pm-2am, \$2. DJ Jenny Hoyston spins hip-hop, oldies, and punk. Why's it called Dollar Monday if it costs \$2? 'Cause the PBRs are \$1 a can! Dollah, dollah bill, y'all!
Donuts Knockout. 10pm-2am, \$5. DJ pickpocket disco and rock, and disco-rock, plus a fashion show and a live set by Gravy Train.
Harry Denton's Starlight Room 8:30pm, free. With DJ Dave Gillis.
Heavyweight Laszlo. 9pm. With DJ SubText.
D **High Rolling Low Budget** Tunnel Top. 9:30pm, free. Acid jazz, rare grooves, nu jazz, and deep house with DJ Hoffwegen and friends.
I Haight Mondays Underground. 9pm-2am. Jupiter Henry and Freddie Future spin hip-hop.
Karaoke Shark Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Karaoke madness with 25,000 song options.
Mainroom Mondays Annie's Social Club. 9pm, free. Live the dream: karaoke on Annie's stage and pretend you're Jello Biafra.
Mix Julie's Supper Club, 1123 Folsom; 861-0707, julieclub.com. 8pm. Salsa with the coordinated queer folks from QueerBallroom.com.
D **94117** Madrone Lounge. 2pm-midnight, free.
D With board games, BVO food, videos, and movies, it's just like your living room, if your living room had a full bar.
Punk Rock Sideshow Hemlock Tavern. 10pm-2am, free. Get punk'd by DJ Tragic and the Duchess of Hazard.
Risky Mondays 222 Club. 10pm, free. Eddie Raskel, An One, and Sir Tipp spin hip-hop.
Roccapulco 7pm. Salsa lessons each week.
Salsa Lunas Café Cocomo. 7:30pm, \$3-7. Salsa lessons and dance party.
SF MunDaze Stud. 9pm-2am. An LGBT hip-hop party spun by DJ Page Hodel.
Sex, Sexx, and More Sexxx Delirium. 10pm-2am, free. Rock 'n' roll, hip-hop, and indie with Brett Wilde and DJ Luu.
Smokestack Laszlo. 9pm. R&B, soul, and rock 'n' roll.

TUESDAY 19

ROCK/BLUES/HIP-HOP

Air Show Disaster, Mare Island, Fierce Urgency of Now Bottom of the Hill. 9pm, \$8.
D **Dr. Know, Inhaste, Cobretti, Dead Ringers** Annie's Social Club. 8pm, \$7. See Picks, page 20.
Fat Tuesday Band Biscuits and Blues. 8pm, \$12.50.
D **Fuck Fuck Riot, Shrouded Strangers** El Rio. 8pm, free.
Hunters Run Grant and Green. 9pm, free.
Reaction, People Eaters, Suicide Dragons Hemlock Tavern. 9:30pm, \$6.
Rock and Roll with Nicole Johnny Foley's. 9pm, free.
JAZZ/NEW MUSIC
Bill Charlap Trio Yoshi's SF, 1330 Fillmore; 655-5600. 8pm, \$18; 10pm, \$14.
Cecil Wells Quintet Les Joullins Jazz Bistro, 44 Ellis; 397-5397. 7:30pm.
Dave Parker Quartet Rasselas Jazz. 9pm, free.
CONTINUES ON PAGE 41 »

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Fat City / 314 11th St.
FIRE FRIENDS ELECTRIC
JOAKIM GLASS CANDY
\$12 LIMITED adv / 9pm doors / 10pm show

FRI FEB 23
superclub / 657 Harrison St
BONOBO
\$12 LIMITED adv / 10pm - after

FEB 29+MAR 1
Mighty / 1119 Utah St.
ELECTRO POP
FRIDAY 2/29 SATURDAY 3/1
WALE MSTRKFT
Nick Catchdules LA RIOTS, Lazaro Casanova
Trackademicks Sleazemore, Omar
\$10 LIMITED adv / 10pm - 4am

SAT MAR 8
superclub / 657 Harrison St
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TUES/19 JAZZ/NEW MUSIC

Chris Huson Washington Square Bar and Grill, 1707 Powell; 982-8123. wsbgypguides.net. 7pm.
"Jam Session with Gerry Grosz" Beach Chalet, 1000 Great Highway; 366-0439. 6:30pm, free.
"Latin Jazz Night" Mojito. 9pm-midnight, \$10. Live music followed by Latin dance grooves with DJ Vanka.
Miles Ahead Figaro Ristorante, 414 Columbus; 398-1300. 7-10pm.
Musashi Moose's. 8pm.
Ricardo Scales Top of the Mark. 7pm, \$5.
Marcus Shelby, Howard Wiley Jazz at Pearl's. 8pm, \$15; 10pm, \$10.
Stomp Jones Verdi Club, 2424 Mariposa; www.oldtimey.net/tuesdays.html. 9:30pm, \$12.
Terry Disley Trio Shanghai 1930. 7pm.
Vince Lateano Trio and Jam Savanna Jazz 8:30pm, \$5.

BAY AREA
Diablo Valley College Jazz Ensemble Night Yoshi's. 8pm, \$12; 10pm, \$8.
"Jazzschool Tuesdays" Jupiter. 8pm, free.
"Singers' Open Mic with Ellen Hoffman" Anna's Jazz Island. 8pm, \$5.

FOLK/WORLD/COUNTRY

Andrew Freeman Giordano Brothers, 303 Columbus; 987-2767. 8pm, free.
Nobody from Ipanema Elbo Room. 9pm, \$7.
BAY AREA
"Freight Open Mic" Freight and Salvage Coffee House. 8pm, \$5.50.
"Open Mic with Joan Pez and Girl George" Starry Plough. 7:30pm, free.
Tom Rigney and Flambeau Ashkenaz. 8:30pm, \$10.

DANCE CLUBS

Adrian Voda, 9pm-2am. Salsa, merengue, electronic beats, and more.

Argentine Tango Practica Metronome Dance Center. 9pm-midnight, \$5. Learn to tango with Metronome's Christy, Daniel, Pier, Hung-Yut, and Mayumi.
Argus Lounge 9pm-1:30am, free. DJ Alcoholocaust and guests spin old school punk.
Ay Karamba Glas Kat. 7:45pm-1:45am. Live salsa bands, Latin DJs, and dancing.
Change the Beat Madrone Lounge. 9pm-2am, free. Thug jazz and funk rock from around the world, layered with dirty instrumental beats. With rotating DJs and live musical guests.
The Clap Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am. Power pop, glam rock, Eurowave, rock, disco, and electro.
Coco Rico Tunnel Top. 10pm-2am, free. Latin, Brazilian, and Caribbean rhythms with DJs Vanka and Don Bustamante and guests.
Da Showcase Club Six. 9pm-2am, \$5. Local MCs and DJs hip-hop on and on till the break of dawn.
Drunken Monkey Cat Club. 9pm, free. Rock 'n' roll for inebriated primates like you.
Excuses Excuses Pink. 10pm, \$3. DJs Rchrd Oh!

and Miss Toasts spin at this girls' night. **Harry Denton's Starlight Room** 8pm. With the Fred Ross Project and DJ Dave Gillis.
The Headphone Mix Delirium. 10pm-2am, free. A rock 'n' roll party presented by Alabaster Adams and Miss Rye.
DD Hoodies-N-Heels Double Dutch. 10pm-2am. Hip-hop, funk, and sucka-free soul with DJ Vinsol and special guests.
Levande Lounge 5pm-2am, free. Downtempo and deep house.
Lost and Found Make-Out Room. 9pm-2am, free. Deep and sweet '60s soul 45s with DJ Lucky and friends.
Monkey Funk Lingba Lounge. 8pm, free. Hip-hop and downtempo with Devin and friends.
Next Level Beauty Bar. 10pm-2am, free. Hip-hop, dance rock, roller skate jam, rock 'n' roll, and post-punk.
Nickie's 9pm, \$5. Middle Eastern remixes.
Phuturo Underground SF. 10pm-2am, \$5. Some next-level shit with Rando, 4Real, Genome, Raise, Microphone, and MC DuH.

Return to Your Raices Voda. 9pm-2am. Salsa, merengue, electronic beats, and more.
Rock N' Roll Tuesdays El Rincon. 8pm-2am. Live bands plus DJs.
Rock Out Karaoke! Amnesia. 7:30pm. With Glenn Kravitz.
Scenario Celler. 685 Sutter; 441-5678. 10pm-2am. DJs Scotty Fox and MCD spin late '80s and early '90s hip-hop.
Shelter Underground. 9pm, \$5. Drum 'n' bass, jungle, breaks, and more.
DD Soul Afrique John Collins, 90 Natoma; 543-BARR. 9pm-2am, free. R&B, soul, reggae, Latin, and soulful house with DJ Rascue and rotating residents Madison, Wizzkey, and Marcella.
Suspect Icon Ultra Lounge. 10pm-2am. Roberta spins hip-hop mashups.
Taboo Pink. 10pm-2am, \$5. With David Harness and guests.
DD Trannyshack Stud. 10pm-3am. Legendary drag party with hostess Hekline. **WFOG**

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WED 2/20 DJ PHIL MANLEY 10PM FREE
THU 2/21 ROMA 77 10PM \$5
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SAT 2/23

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"Lautrec in Leather: Chuck Arnett and the San Francisco Scene"

►► REVIEW The clean-cut man in the portrait looks straight ahead with knowing eyes, his leather jacket open — an invitation, perhaps? — revealing a muscular torso and chest, on which is tattooed a purple butterfly. The painting's mix of leather and a little lace sums up much of the art and life of Chuck Arnett, a habitué and documenter of the leather bar scene during gay liberation's golden age in the 1960s through the late '70s.

The majority of Arnett's work was inspired by and made for the bars and back rooms he frequented. Sex, drugs, and rock 'n' roll are unapologetically front and center, a potent mix reflected in styles that veer wildly from rough sketches of men fucking in bathrooms to carefully executed psychedelic oils. The surviving fragments and photos of Arnett's large-scale painted murals for the original Stud, the Tool Box, and the Detour — and related ephemera like patchwork wall hangings of tanned scraps instructing "Eat It" — not only tell the story of Arnett's transformation from Southern ballet sissy to acid-dropping public-sex advocate but also illustrate the radical changes the gay community underwent between *The Wild One* (1953), Stonewall, and Harvey Milk's murder.

Arnett's national coming-out as a painter arrived when *Life* included a photograph of his Tool Box mural in its landmark 1964 spread "Homosexuality in America": the bar's leather-clad denizens mirrored Arnett's black-and-white swathe of butch fauna. Five years later Arnett would quote himself in a massive Day-Glo mural for the Stud — sadly, reproduced in photo only: a panorama in which Marlon Brando clones warp into a cosmic chessboard dominated by an American Indian and a Sahasrara chakra. In a corner of the piece one surviving component is an appropriately phallic biker, whose badge says what could have served as Arnett's maxim: "Freak Freely." (Matt Sussman)

LAUTREC IN LEATHER: CHUCK ARNETT AND THE SAN FRANCISCO SCENE

Through April 26. Tues.–Sat., 1–5 p.m. GLBT Historical Society, 657 Mission, no. 300, SF. (415) 777-5455, www.glbthistory.org

Art listings are compiled by Duncan Scott Davidson. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks, page 20, for information on how to submit items to the listings. For complete listings, go to www.sfbg.com.

MUSEUMS

Asian Art Museum 200 Larkin; 581-3500, www.asianart.org. Tues–Wed, Fri–Sun, 10am–5pm; Thurs, 10am–9pm. \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for ages 12 to 17, free for 11 and under. "Drama and Desire: Japanese Paintings from the Floating World 1690–1850." Works by major artists of the Edo region. Feb 15–May 4. "On Gold Mountain: Sculptures from the Sierra by Zhan Wang." Steel sculptures (reception Thurs/14, 7:30pm). Feb 15–May 4. **California Palace of the Legion of Honor** Lincoln Park (near 34th Ave and Clement); 750-3600. Tues–Sun, 9:30am–5pm. \$8, \$6 seniors, \$5 for ages 12 to 17, free for 10 and under (free Tues). "Marie-Antoinette and the Petit Trianon at Versailles." Art from the queen's private residence. Through Sun/17. "Highlights from the Israel Antiquities Authority: The Dead Sea Scrolls and 5,000 Years of Treasures." Artifacts and manuscripts, including fragments of the Dead Sea Scrolls. Through Aug 10. **Cartoon Art Museum** 655 Mission; CAR-TOON. Tues–Sun, 11am–5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. "Sex and Sensibility: Ten Women Examine the Lucency of Modern Love." 200 cartoons, many by contributors to the *New Yorker*. Through June 8. **De Young Museum** Golden Gate Park, 50



MAN WITH THE BUTTERFLY TATTOO (1968)

Francisco's transformation from outpost to city. Through Aug 29. **Zeum** Yerba Buena Gardens, 221 Fourth St. 777-2800, www.zeum.org. Wed–Sun, 11am–5pm. \$7, \$6 seniors and students, \$5 for ages 4 to 18. "Media Movement." Group show focusing on independent media. Through April 14.

BAY AREA

Judah L. Magnes Museum 2911 Russell, Berk; (510) 549-6950. Mon–Wed, Sun, 11am–4pm. \$4, \$3 students and seniors. "60. art.israel. world." Recent work by more than 20 contemporary Israeli artists. Feb 19–July 27. **Museum of Children's Art** 538 Ninth St, Oakl; (510) 465-8770. Tues–Fri, 10am–5pm; Sat–Sun, noon–5pm. Free. "Singular Creations: Salon of the Independents." Works by Bay Area children. Through Feb 29. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0806. Wed, Fri–Sun, 11am–5pm; Thurs, 11am–7pm. \$4-8 (free first Thurs). "Microscale, Macroscale, and Beyond: Large-Scale Implications of Small-Scale Experiments." Sculptures by Tomás Saraceno. Through Sun/17. "The Disasters of War." Paintings by Francisco Goya. Through March 2. "Bordelândia." Paintings, drawings, prints, and books by Enrique Chagoya. Through May 18.

GALLERIES

OPENING

American Institute of Architects SF Gallery 130 Sutter, suite 600; 362-7397. Mon–Fri, 9am–5pm. "Norwegian Wood," architecture exhibit by Wenche Selmer (reception March 6, 6pm). Feb 18–April 18. **Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. From the '60s,' works by Robert Arneson. Feb 14–March 29. **Crown Point Press** 20 Hawthorne; 974-6273. Tues–Sat, 10am–6pm. "Rockwell II" sculptures, drawings, and prints by Nathan Oliveira. Feb 14–April 5. **Fine Arts Gallery** Fine Arts Bldg, room 238, San Francisco State University, 1600 Holloway; 338-6535. Tues, Thurs–Sat, noon–4pm; Wed, noon–5pm. "Criminal: Art and Criminal Justice in America," group show by artists both in and out of prison. Feb 16–March 15. **Fraenkel Gallery** 49 Geary, 981-2661. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "America by Car," photographs by Lee Friedman. Feb 14–April 5. **Giant Robot SF** 618 Shradler; 876-GRSF. Mon–Fri, 11:30am–8pm; Sat, 11am–8pm; Sun, noon–7pm. "Printed Matter 3," group show of prints (reception Sat/16, 6:30–10pm). Feb 16–March 12. **Haines Gallery** 49 Geary, fifth floor; 397-8114. Tues–Fri, 10:30am–5:30pm; Sat, 10:30am–5pm. Sculptures by Zhan Wang. Feb 14–March 29. **Jewett Gallery** San Francisco Public Library, Main Library, 100 Larkin, lower level; 557-4277. Mon, Sat, 10am–5:30pm; Tues–Thurs, 9am–2:30pm; Fri, noon–5:30pm. See Picks, page 20. **Robert Rauschenberg** 14–Andover. See Picks, page 20. **Spirit in Action**, photographs by Jerry Berndt (print discussion on religion and ethics March 4, 6–7:30pm in the Main Library's Koret Auditorium). Through April 13. **Market Street Gallery** 1554 Market; 290-1441. Tues–Wed, Fri–Sat, noon–6pm; Thurs, noon–8pm; Sun, noon–5pm. "An African Diaspora — a Trilogy," works by James Gayles, Rae Louise Hayward, and TheArthur White (reception Fri/15, 6–8pm). Through Feb 29. **Marx and Zavettro** 77 Geary, second floor; 627-9111. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. "Bear Hunting," works by James Gobel (reception Sat/16, 5–7pm). Feb 14–March 29. **Mission Cultural Center for Latino Arts** 2868 Mission; 821-1155. Tues–Sat, 10am–6pm. "Women on War," group show (reception Fri/15, 7–10pm; Sat, 5–15 March 29. See Picks, page 20. **BAY AREA** **Expressions Gallery** 2035 Ashby, Berk; (510) 644-4930. Wed–Sat, noon–5pm; and by appt. "Lines, Patterns, and Textures," group show (reception Sat/16, 6–8pm). Feb 16–April 4. **Gallery Route One** 1101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. "Look/See," photographs by Geraldine LianBrook; "RePose," group installation by Martin Butt, Jacqueline Mallegni, Waldemar Mitrowski, (reception Sun/17, 3–5pm). Feb 15–March 23. **Edwards Gallery** 2035 Ashby, Berk; (510) 644-4930. Wed–Sat, noon–5pm; and by appt. "Lines, Patterns, and Textures," group show (reception Sat/16, 6–8pm). Feb 16–April 4. **Gallery Route One** 1101 Hwy 1, Pt Reyes Station; 663-1347. Mon, Wed–Sun, 11am–5pm. "Look/See," photographs by Geraldine LianBrook; "RePose," group installation by Martin Butt, Jacqueline Mallegni, Waldemar Mitrowski, (reception Sun/17, 3–5pm). Feb 15–March 23. **Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon–Fri, noon–5:30pm.

ONGOING

AfterModern Contemporary Fine Art 445 Bryant; 512-7678. Tues–Fri, 10:30am–5pm; Sat, noon–5pm; and by appt. "Grandma," works by Libby Black, Chris Bogia, Matt Borruso, Hein Koh, Deb Sokolow, and Ann Toebe. Through Feb 23. **Amersand International Arts** 1001 Tennessee; 285-0170. Thurs–Fri, 11am–5pm; and by appt. "Popopanda: Images from the Early 21st Century of New China," paintings by Nick Graham; "Something Wicked," works by Albert Reyes. Through Feb 22. **Bucheon** 389 Grove; 863-2891. Wed–Sat, 11am–6pm; Sun, noon–5pm. "Is It a Fiber Show?," group show. Through Sat/16. **California Modern Gallery** 1035 Market; 716-8661. Tues–Sat, 1–6pm. "Glamour for Karma," paintings by Barbara Rose Brooker and Toby Tower-Krein. Through Feb 21. **City Arts Gallery** City College of San Francisco, Visual Arts Bldg, V119, 50 Phelan; 239-3000. Mon–Fri, 10am–3pm (also Tues–Wed, 6–8:30pm). "Faculty Exhibition and Art Auction," group show. Through Feb 21. **David Cunningham Projects** 1928 Folsom; 341-1538. Thurs–Sun, 11am–6pm; and by appt. "The Light of Change," landscape paintings by David Maxim. Through Sat/16. **Electric Works** 130 Eighth St; 626-5496. Mon–Fri, 10am–6pm; Sat, 10:30am–5:30pm. "Detroit," large format photographs by Katherine Westerhout. Through Sat/16. **Femina Potens Gallery** 2195 Market; 217-9340. www.feminapotens.com. Thurs–Sun, noon–6pm. "Fluid," works by Molly DeCoudreaux, Dana Hemenway, Kimberlee Koym, Dana Rumberger, and Jamie Spinello. Through Feb 24. **Galería de la Raza** 2857 24th St; 826-8009. Wed–Sat, noon–6pm. "Living Under the Trees," works by David Bacon. Through Feb 23. **Gallery 16** 501 Third St; 626-7495. Mon–Fri, 9am–5pm; Sat, 11am–5pm; and by appt. "Guise," works by Deborah Orpello. Through Fri/15. **George Kresky Gallery** 77 Geary; 397-9748. Tues–Sat, 11am–5:30pm. "Poetic Imagery," paintings by Maury Lapp. Through March 15. **Jack Hanley Gallery** 395 Valencia; 522-1623. Tues–Sat, 11am–6pm. "Shot," works by Michael Budny and Zbigniew Rogalski. Through March 1. **Linn Gallery** 292 Townsend; 977-1300. Wed–Sat, 11am–5:30pm; Sun, 9am–3pm. "Zoom +/-," group show. Through Feb 23. **Market Street Kiosks** Market between Van Ness and Embarcadero; www.sfgov.org/sfac/pubart. "A Conversation with the World: San Francisco," photographic portraits by Lonnie Graham. Through April 30. **Mezzanine Gallery** Hotel Triton, 342 Grant; 673-3080. Daily, 8am–10pm. "Drawn Together," group show of works on paper. Through Feb 20. **Park Life** 220 Clement; 868-7275. Daily, 11am–8pm. "Second Annual Print Show," group exhibition. Through Feb 20. **Paul Thiebaud Gallery** 718 Columbus; 434-3055. Tues–Sat, 10am–6pm. "Figure Paintings," works by Paul Stempem. Through Feb 23. **Public Glass** 1750 Armstrong; 671-4916. Tues–Fri, 9am–6pm. Works by Michelle Knott. Through Fri/15. **Receiver Gallery** 1415 Valencia; 550-RCVR. Mon–Sat, 11am–6pm; and by appt. "See 4 Sail," works by Charlie Calahan. Through March 21. **Rena Bransten Gallery** 77 Geary; 982-3292. Tues–Fri, 10:30am–5:30pm; Sat, 11am–5pm. Photographs by Andrew Moore; wood sculptures by Sam Perry. Through Feb 23. **Root Division Gallery** 3175 17th St; 863-6277. Wed–Sat, noon–4pm; and by appt. "Blackout," group show. Through Feb 23. **San Francisco Art Exchange** 458 Geary; 443-9404. Mon–Sat, 10am–6pm. Works by Ronnie Wood. Through Sun/17. **San Francisco Arts Commission Gallery** at City Hall City Hall, One Dr. Carlton B. Goodlett Place, lower level; 554-6080, www.sfgallery.org. Mon–Fri, 8am–8pm. "Tall in the Saddle: Cowgirls, Ranch Women, and Rodeo Gals," photographs and films by Ann P. Meredith (reception Wed/13, 5:30–7:30pm). Through March 22. **Southern Exposure** 417 14th St; 863-2141. Tues–Sat, 3–6pm. "Slow Pan Interior," video installation by Chris Bell; "Scenes for a Box Carnival," window light installation by Elaine Buckholtz; "de(De)Appropriation Project Archive," public art project by Bruce Tomb; "Unseen Forces," installation by Jenifer Wofford. Through Feb 23. **Thacher Gallery** University of San Francisco, 2130 Fulton; 422-2660. Mon–Fri, noon–5:30pm.

"Between the Lines," faculty exhibition. Through Feb 24.

Thomas Reynolds Gallery 2291 Pine; 441-4093. Wed–Fri, 1–6pm; Sat–Sun, noon–6pm. "Painting the Town," works by Ken Auster. Through March 31. **Togonon Gallery** 77 Geary, second floor; 398-5572. Tues–Sat, 11am–5:30pm. "Review/Preview," group show of paintings and sculptures. Through Feb 23. **Toomey Turrell Fine Art** 49 Geary; 989-6444. Tues–Fri, 11am–5:30pm; Sat, 11am–5pm. Works by William Edwards and Joe Thurston. Through Feb 28. **Triple Base** 3041 24th St; 643-3943. Thurs–Sun, noon–5pm; and by appt. "An Equal Playing Field," paintings by Peter Stegall. Through Sun/17.

BAY AREA

Artisans Art Gallery 853 Fourth St, San Rafael; 460-5208. Tues–Sat, 11am–6pm. "Word for Word: The Use of Text in Fine Art," juried group show. Through Jan 29. **Arts and Consciousness Gallery** JFK University, 2956 San Pablo, second floor, Berk; (510) 649-0499. Mon–Fri, 11am–6pm. "Faculty Exhibition I," group show. Through Sat/16. **Bedford Gallery** Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1417. www.bedfordgallery.org. "Contemporary Warrior," sculptures by Wanxin Zhang. Through March 9. **Cal State East Bay Art and Education Building Gallery** 25800 Carlos Bee, Hayward; (510) 885-3183. Call for hours. "Annual Faculty Exhibition," group show. Through Feb 21. **EgoPark** 492 23rd St, Oakl; (510) 839-6607. Thurs–Sun, 11am–6pm; and by appt. "Extramundane," works by Cayetano Ferrer. Through Feb 23. **Esteban Sabar Gallery** 480 23rd St, Oakl; (510) 444-7411. Mon, Thurs–Fri, 11am–6pm; Sat–Sun, noon–5pm. "Best Western," concrete mixed media work by Martin Webb. Through Mon/18. **Fourth Street Studio** 1717D Fourth St, Berk; (510) 527-0600. Call for hours. "All About Bodies," group show exploring the human body. Through Sat/16. **Front Gallery** 35 Grand, Oakl; (510) 444-1900. Tues–Wed, 11am–5pm; Fri, 1–6pm (first Fri, 1–10pm); Sat, 1–4pm. "Line," drawings by Keiko Ishihara (reception March 7, 7–10pm). Through March 23. **Giorgi Gallery** 2911 Claremont, Berk; (510) 848-1228. Wed–Sun, 11am–6pm. "Body, Mind, and Spirit," group show (reception Sun/17, 4–9pm). Through March 1. **Headlands Center for the Arts** Fort Barry, bldg 944, Sausalito; 331-2787. www.headlands.org. Mon–Fri, 10am–5pm; Sun, noon–5pm. "Beyond Child's Play," new works by Pilar Agüero-Esparza and Juan Carlos Quintana. Through March 22. **Marin Arts Council** 555 Northgate, suite 270, San Rafael; 499-8350. Mon–Fri, 9am–5pm. "Our World Through the Lens," photographs by members of the Marin Photography Club. Through Feb 21. **Momento de Arte y Cultura Latino** America 510 S First St, San Jose; www.maclarte.org. Wed–Thurs, noon–7pm; Fri–Sat, noon–5pm. "Beyond Child's Play," new works by Pilar Agüero-Esparza and Juan Carlos Quintana. Through March 22. **Photolab** 2235 Fifth St, Berk; (510) 644-1400. Mon–Fri, 9am–6pm; Sat, 10am–2:30pm. "Heels Overhead," color photographs by Charles Klein. Through Sat/16. **Rock Paper Scissors Gallery** 2278 Telegraph, Oakl; (510) 238-9171. Mon, Wed–Sun, 11am–7pm. "Ad-Concepts," works examining advertising by Garret Block, Lena Reynoso, John Sheridan, and YaChin Bonny Yoo. Through Feb 22. **Rowan Morrison Gallery** 330 40th St, Oakl; www.rowanmorrison.com. Thurs–Sun, noon–7pm; and by appt. "Part of Everything," works by Christopher Russel (reception Sat/16, 6–10pm). Through March 9. **Spur Projects** 888 Portola, Portola Valley; (650) 529-2040. Tues–Sat, 11am–6pm; and by appt. "Children," photographs by Malin Fehzel. Through Thurs/14. "Matter of Scale," works by Robert Bueltemann. Through Feb 23. **Swarm Gallery** 560 Second St, Oakl; www.swarmstudios.net. Tues–Sun, noon–6pm; and by appt. Works by Ricky Altman and Zachary Royer Scholz; "Dark into Light," mixed media installation by Christine Wong Yap. Through March 9. **21 Grand** 416 25th St, Oakl; (510) 444-7263. Thurs, 4–8pm; Fri, 4–6pm; Sat–Sun, 1–6pm. Works by Chela Fielding and Kerri Lee Johnson. Through Sun/17. **sfgac**

stage

A trio of strangers (from left, Sona Tatoyan, Lucia Brawley, and Rene Augesen) gather for a strange feast in American Conservatory Theater's production of *Brainpeople* — but it's a party of one for Cybill Shepherd in *Curvy Widow*.

PHOTO OF BRAINPEOPLE BY DAVID WILSON; PHOTO OF SHEPHERD BY GREG MOONEY



Talking points

Scripts make all the difference in *Brainpeople* and *Curvy Widow*

By Dennis Harvey
> a&cletters@sfbg.com

The two women invited to a mysterious dinner party in the American Conservatory Theater-commissioned *Brainpeople* have no idea why they're there. For some time we're not sure why we are either. After detouring into the uncharacteristically straightforward screenplays of *The Motorcycle Diaries* and *Trade*, playwright José Rivera is back in quirky magic-realist overdrive. Too much of this 80-minute one-act feels propelled by a willful eccentricity less delightful than pointless. There is a point, though — and it's worth the wait.

Dressed-to-kill beauty Mayannah (Lucia Brawley) has summoned two houseguests to her Los Angeles manse, which is heavily fortified against the violent police state outside. Both are promised substantial monetary reward for their attendance, though it seems all they've got to do is arrive (via armored limo) and enjoy "the meal of your lives."

This must be too good to be true. Garrulous wallflower Ani (Sona Tatoyan) voices our suspicions

by nervously inquiring if the huge platter o' mystery meat is, er, people. (It ain't, but it is something equally seldom masticated.) Fellow guest Rosemary (Rene Augesen) doesn't care what it is — she is *hungry*. She also displays odd shifts in mood and accent, soon exposed as a whole cacophonous chorus of schizoid "brainpeople" taking turns à la *Sybil* with her body and behavior.

In Daniel Ostling's creepy-elegant dining room set, beautifully lit by Paul Whitaker, all three women reveal their demons via flamboyant yet unfelt monologues. Augesen in particular contorts through multi-voice fireworks more actor punitive than audience rewarding. But Rivera and director Chay Yew's premiere production are heading somewhere. When the "miracle" Mayannah hoped would occur this evening does, performers and play transcend all prior filigreed excess. *Brainpeople* ends on a sustained grace note that's unsettling, poignant, and haunting.

CURVY, BALLSY?

There's just one woman's voice revealing all in *Curvy Widow*, the Cybill

Shepherd showcase that's opened here after a reportedly very rough Atlanta tryout and considerable retooling. But it's the kind that can suck air out of a room all by itself.

A first playwright effort by Bobby Goldman, widow of stage and screen writer James Goldman (*The Lion in Winter*), this plotless autobiographical monologue is the precise equivalent of an experience everybody suffers sometime: you're stuck with that worst-case-scenario stranger who views every social contact as a passive admirer to regale with dazzling banter about their adventures, knowledge, professional stature, and general fabulousness. Yet all you're hearing is the deafening roar of hot air. Under such circumstances even an elevator ride can seem interminable. *Curvy Widow* is 90 minutes long.

Shepherd's "character" (the program leaves no doubt that Goldman "IS The Curvy Widow") is a 57-year-old professional fixer who does everything from choose furniture to chase squirrels out of the house, enabling other rich folk to do zilch for themselves. Her meant-to-be-hilarious dating travails include many descriptions of men who are rude, unattractive, "dumb as posts," or otherwise less than worthy of her. But just what does the widow deserve? Not jury duty, vaginal dryness, or various other complaints

that amazingly made it into this revised script. It's true men get away easier with being pushy and abrasive — they're "ballsy," not "bitchy." But when women like Goldman and (in interviews) Shepherd celebrate having those qualities as empowerment, are they inverting a stereotype or just making excuses for being spoiled jerks?

There are a handful of funny lines, plus others Shepherd sells as funny. One can't really blame her mostly awkward performance, Scott Schwartz's direction, or the ugly physical production for everything else. You want to tell the Curvy Widow, "Shaddap and get a vibrator." But she already has an auto-pleaser. This play is the ultimate act of self-love. **SFBG**

BRAINPEOPLE

Thurs/14-Sat/16, 8 p.m.
(also Sat/16, 2 p.m.), \$12.50-\$20.50
Zeum
221 Fourth St., SF
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www.act-sf.org

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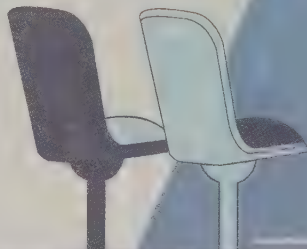
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STAGE



Robert Moses Kin' and Black Choreographers Festival

PREVIEW In February, as the days start getting longer again, two things come to mind: Black History Month summons deep reflections, and all of that extra light brings the advent of fresh views. In the Bay Area no better example of clear-sighted perspectives can be found than in the work of the Robert Moses' Kin company and from the codirectors of the fourth Black Choreographers Festival: Here and Now, Kendra Kimbrough Barnes and Laura Elaine Ellis. Moses starts his two-week season at the Jewish Community Center of San Francisco on Feb. 14, while the Barnes-Ellis team is entering its festival's second half at Project Artaud Theater in San Francisco.

From Moses, be prepared for a smaller company of six dancers performing in a brand-new program that includes three world premieres and a revival of 2007's *Rose* (set to Beethoven), which is new to San Francisco. In addition to choreographing, the prodigious Moses also created the score for one of the evening's pieces, *Reflections on an Approaching Thought*. In step with the company's tradition of addressing social issues, the program's *Consent* delves into the ethics of medical experimentation on poor people.

The Black Choreographers Festival has scheduled three lineups spanning work representative of the African diaspora — jazz, African, Afro-Brazilian — as well as modern and dance theater. If you have never seen site-specific choreographer Joanna Haigood and her Zaccho Youth Group, from the Bayview neighborhood, don't miss them on the afternoon of Feb. 17. They are exceptional young artists. (Rita Felciano)

ROBERT MOSES' KIN Thurs/14-Sat/16 and Feb. 20-23, 8 p.m.;

Sun/17 and Feb. 24, 2 p.m.; \$23-\$26. Jewish Community Center of San Francisco, 3200 California, SF. (415) 292-1233, www.jccsf.org

BLACK CHOREOGRAPHERS FESTIVAL Fri/15-Sat/16, 8 p.m.; Sun/17, 3 and 7 p.m.

\$10-\$20. Project Artaud Theater, 450 Florida, SF

(415) 863-9834, (510) 801-4523, www.bcfhereandnow.com

Stage listings are compiled by Deborah Giattina. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, Giattina, and Nicole Gluckstern. See Picks, page 20, for information on how to submit items to the listings. For complete listings, including comedy and spoken word, go to sfbg.com.

THEATER

OPENING

Blade to the Heat Thick Description, 1695 18th St., 401-8061, www.thickhouse.org. \$15-30. Previews Sat/16-Sun/17, 8pm. Opens Feb 21, 8pm. Runs Thurs-Sat, 8pm. Through March 16. Dealing with latent homosexuality among Latino boxers circa 1959, Oliver Mayer's play combines athletic grace with music of the time.

Day 19 (Formerly the Kearny), 809 Kearny; www.scrapsandsalvage.com. \$10-20. Opens Thurs/14, 8pm. Runs Thurs-Sat, 8pm. Through March 1. Rafal Kopotowski, James Mulligan, and their Scrap and Salvage performance company present their site-specific work in what used to be a

movie theater.

In Search of My Father African American Art and Culture Complex, 762 Fulton; 771-2376, www.afrosolo.org, www.walkintalkin.com. \$15-20 (Thurs, pay what you can). Previews Thurs/14, 8pm. Opens Fri/15, 8pm. Runs Thurs-Sat, 8pm; Sun, 2pm. Through March 2. W. Allen Taylor performs as Walkin' Talkin' Bill Hawkins, the first African American disc jockey in Cleveland, Ohio, in a solo show.

LUV Actors Theatre of SF, 855 Bush; 345-1287, www.actors theatresf.org. \$10-30. Previews Wed/13, 8pm. Runs Wed-Sat, 8pm. Through April 5. The action gets silly in Murray Schisgal's absurd comedy about three associates in the throes of existential despair.

A Secret for Next Sunday Next Stage, 1620 Gough; 333-6383, www.wehavemet.org. \$20. Opens Fri/15, 8pm. Runs Fri-Sat, 8pm; Sun, 7pm. Through March 9. Multi Ethnic Theatre presents a comedy-mystery by Charles Johnson about two African American couples in Chicago who become intrigued by the Emmitt Till murder case.

BAY AREA

Jukebox Stories: The Case of the Creamy Foam Impact Theatre, La Val's Subterranean, 1834

Euclid, Berk; (510) 464-4468, www.impact-theatre.com. \$10-25. Opens Fri/15, 8pm. Runs Thurs-Sat, 8pm. Through March 22. Prince Gomolivas and Brandon Patton return with a fresh set of stories and songs about their adventures on the road.

Man of La Mancha Leshner Center for the Arts, 1601 Civic Dr., Walnut Creek; (925) 943-7469, www.leshercenter.org, www.doc.org. \$28-40. Opens Fri/15, 8pm. Runs Thurs-Fri, 8pm; Sun, 2pm. No show Sun/17. Through March 16. Wrongs get righted and impossible dreams are dreamt in Dale Wasserman's Tony-winning musical, a fictional account of an imprisoned Miguel de Cervantes and his Don Quixote fantasies.

ONGOING

Arthur and Esther Phoenix Theatre Annex, 414 Mason, fourth floor; 820-1444, www.arthurdandesther.com. \$20. Fri-Sat, 8pm. Through Feb 23. Taylor Hanes performs his solo show about a librarian and descendant of Melvil Dewey whose career and marriage to wife Esther are crumbling.

Blood Knot American Conservatory Theater, 425 Geary; 749-2228, www.act-sf.org. \$14-82. Opens Wed/13, 8pm. Runs Tues-Sat, 8pm (also Wed and Sat, 2pm); Sun, 2pm. Additional shows Sat/16, 7pm. No matinee Feb 27. Through March 9. Grammy-winning songwriter Tracy Chapman composes an original score for A.C.T.'s staging of Charles Fugard's play about racial strife in South Africa during apartheid.

Boston Marriage Theatre Rhinoceros, 2926 16th St; 552-4100, ext 104; www.therhino.org. \$15-35. Wed-Sat, 8pm; Sun, 7pm. Through March 2. Theater Rhino's artistic director John Fisher directs the lesbian-themed David Mamet comedy.

Brainpeople Zeum, Yerba Buena Gardens, Fourth St and Howard; 749-2228, www.act-sf.org. \$12.50-20.50. Thurs/14-Sat/16, 8pm (also Sat, 2pm). See "Talking points," page 45. A bunch of plays running in the Bay Area right now (*Monster in the Dark*, *Lydia's Funeral*) take place in some dismal postapocalyptic future, causing one to wonder: do today's dramatists know something we don't? In this A.C.T.-produced world premiere by José Rivera, who adapted *The Motorcycle Diaries* for the screen, three women meet for dinner in a well-appointed neighborhood of a New York City beset by marshal law. Feisty Rosemary (René Auger) and jittery Ani (played superbly by Rivera's wife Sona Tatoyan) must make the nerve-racking journey through the city's many checkpoints to attend a feast prepared by Mayannah (Lucia Brawley), a beautiful Puerto Rican who's offering big money to partake in the main course, a tiger she had poached in India. Ani's neurotic, Rosemary, who initially claims to be a rock musician from Liverpool, keeps changing her name, and Mayannah is got more in mind than just the thrill of ingesting an endangered species. It's pretty clear these three women are more unstable than your average bear. To paraphrase Rosemary (or Rose, or Roslyn, as the case may be), you can make a whole population crazy when the abhorrent becomes familiar. This real-time drama, with standout performances, unfolds beautifully and offers great insight into how basic human desires can go bizarrely astray when the world is falling apart. (Giattina)

Come Home Marsh, 1062 Valencia; 826-5750, 1-800-838-3006, www.themarsh.org. \$15-

35. Thurs-Sat, 8pm. Through March 8. Jovelyn Richards stars in her solo show about African American soldiers fighting in Germany, which features live jazz and blues music.

Curvy Widow Post Street Theatre, 450 Post, second floor; 771-6900. \$50-75. Wed-Sat, 8pm (also Sat, 3pm); Sun, 3 and 7pm. Through March 9. See "Talking Points," page 45.

The Dead Mother, or Shirley Not All in Vain Traveling Jewish Theatre, 470 Florida; www.atjtc.com. \$18-44. Thurs/14-Sat/17, 8pm. In his 1991 play David Greenspan addresses the issues of gay identity and shame — and Jewish identity and shame — in absurd and farcical terms. The story revolves around two brothers, their father, and the boys' transvestite ghost of a mother, but don't expect a narrative straight line in this postmodern piece. Digressions include a staged Greek comedy (broadly acted to great comedic effect), a surprisingly sublime monologue about microbial evolution, and a surreal trip with Alice B. Toklas. Greenspan's writing is dense and fast moving, and the actors' delivery is such a physical feat, the audience is left with often cheered when they completed a monologue. While the first act is exhilarating, the second has the difficult task of maintaining the momentum and tying up the play's narrative threads. Perhaps to preempt this problem, the actors commit in asides on the narrative and on the nature of plays themselves.

Director Tony Kelly coaches very funny performances from his actors, in particular *De Fink* as the fast-talking Maxine and Liam Vincent, who splits himself into the two roles of Harold the son and Sylvia the mother. One of the play's many metacommentary on theater goes, "It's nice — it's like taking your medicine." I didn't feel like I was taking medicine, but I do think *Dead Mother* is nice. (Lauren Giniger)

Disney and Deutschland The Garage, 975 Howard; www.brownpapertickets.com, \$10-20. Thurs-Sat, 8pm; Sun, 2 and 8pm. Through Feb 24. Wunderland Theatre Company presents a play about the meeting between Walt Disney and Adolf Hitler in 1935.

Gone San Francisco Playhouse, 533 Sutter; 433-1235, www.crowdedfire.org, \$15-25. Thurs-Sat, 8pm; Sun, 5pm. Through March 2. Using excerpts from Sophocles, the *New York Times* obituaries, and his own writing, Charles L. Mee's play depicts human life at its most vulnerable in this Crowded Fire production.

The Heavy Hand Stage Werx, 533 Sutter; www.knifebatsfinger.com, www.stagewerx.org, \$12. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 26. Tavern, pub, dive — call it what you want, once you are captured within the voracious vortex of your local watering hole, it can be hard to break free. Sean Kelly's latest play, *The Heavy Hand*, brings the dive bar dilemma to uncomfortable life. Set almost entirely in shabby Irish establishment Shennagans, the play reveals the apathetic entrenchment of patrons and proprietors alike being drowned in a tsunami of liquor and thwarted ambition. Beloved teetotaling bartender Raquel (Eden Nelson) presides over the bar with her "heavy hand" while her sorrowing widower Pupa (Jon Fast) gambles their meager profits away in a series of reckless bets. A bevy of bevied-up regulars (including a wickedly funny Cristina Arriola) exchange banalities and distant dreams, while sex, death, and even rock-and-roll are thrown into the mix for good measure. If you've never succumbed to the slow sweet poison of the bar round the way, you might not quite recognize the painful sincerity behind the wistful dialogues about art, love, heartbreak, Japan, and the Bahamas, but as any dive bar connoisseur will tell you, much of it rings all too true. This inaugural production at the spanking-new downtown venue Stage Werx pours neat. (Gluckstein)

I Am My Own Wife New Conservatory Theatre Center, 25 Van Ness, Walker Theatre; 861-8972, www.nctcsf.org, \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through March 2. In his Tony award-winning Broadway play, Doug Wright tackles the story of a transvestite who survived the Holocaust and communist rule in East Berlin — hardly the lightest of topics in the world. Andrew Nance, director at New Conservatory Theatre, is the lone actor in this rendition directed by Ed Decker. NCT's small Walker Theatre is the perfect intimate setting for the play's rolling monologue, as it allows Nance to make eye contact with members of the audience. The play focuses on Charlotte Von Mahlsdorf as she retells her life story, including how she murdered her father with a rolling pin at 15. The script, based on the real-life interactions between Mahlsdorf and the playwright, is transfixing but occasionally confusing due to Nance's several character changes — he sometimes performs four or five different roles within minutes. The most impressive aspect of his performance is not the variety of accents used, but rather the sheer endurance required to solo for two hours with only a short intermission. (Alex Felsing)

In Gabriel's Kitchen New Conservatory Theatre Center, 25 Van Ness, Decker Theatre; 861-8972, www.nctcsf.org, \$22-40. Wed/13-Sat/16, 8pm; Sun/17, 2pm. In Salvatore Antonio's 2006 drama, a family begins to crumble as its youngest son falls in love with a man.

Insignificant Others Pier 39 Theatre, Embarcadero and Beach; www.isomusical.com, \$39-46. Previous Fri/15, 8pm. Opens Sat/16, 8pm. Fri-Sat, 8pm. Ongoing. The musical comedy written and composed by local L. Jay Kuo tells the story of two gay men and three straight women living in San Francisco.

Lost and Found and Inside Albert's Head Phoenix Theatre, 414 Mason; 814-3914, www.sleepwalkerstheatre.com, \$12. Thurs-Sat, 8pm. Through Feb 23. Sleepwalkers Theatre performs two one-acts about falling in love by David Ackerman.

Lydia's Funeral Dark Room Theatre, 2263 Mission; 401-7987, www.darkrooms.com, www.manija.org, \$12-25, sliding scale. Thurs/14-Sat/16, 8pm. In a solo show, Samantha Chanse tells a futuristic story about a financially struggling performer whose dreams are haunted by the soon-to-be-terminated fetus in her womb. **Mormon American Princess** New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.

nctcsf.org, \$18-28. Thurs-Sat, 8pm; Sun, 3pm. Through Feb 24. Steven Fales performs in a song-filled solo show about being a gay Mormon guy. **The Music Man** Eureka Theatre, 215 Jackson; 551-7990, 392-4400, www.sfartsed.org, \$10-20. Fri/15-Sat/16, 7:30pm; Sun/17, 2pm. Students of the SFArtsED summer program perform in the classic Broadway musical.

Over 9 Waves Climate Theatre, 285 Ninth St.; 263-0830, www.climatetheater.com, \$15. Sat, 8pm. Through March 1. Neotraditional Jewish storyteller Tim Barsky continues on the path that he began blazing several years ago with the solo *As if in Sleep* followed by his *Bright River* odyssey. Likewise, the beatboxing multi-instrumentalist's new outing, *Over 9 Waves*, cuts and weaves its way through pre-Celtic myth, 21st-century angst, and the trials of inner-city life among a group of fourth and fifth graders at the East Oakland elementary school where Barsky teaches circus arts — did I mention there's juggling, too? Barsky's rough-and-ready poise and his trademark beatbox flute smoothes what can be a bumpy ride as our all-purpose performer and guide negotiates several instruments and darts eyes, hands, and a prodding tone down to some recalcitrant looping gizmo on the floor. Beyond opening-night patch issues and electronic mishaps, the patchwork story rides a shaky line between the poignant thematic segue and the deflating tangent. But Barsky's restless meditation on love and war has the force of an authentic, passionate distress behind it that does more than make up for its lack of focus — it nearly makes it a virtue. (Avila)

Savage Arts Marsh, 1062 Valencia, upstairs at 826-5750, 1-800-838-3006, www.tmarsh.org, \$15-35, sliding scale. Fri-Sat, 8pm. Through Feb 16. Love. Lust. Murder. Art. Lies. Xenophobia. An apron and a chair. These are the themes and sole props in Sharon Eberhardt's original play, in which an out-of-love housewife and her dying husband become entangled in the brutal intrigue surrounding the unsolved murder of a new neighbor. Brilliantly written and earnestly acted, *Savage Arts* brings to life a true-crime drama with real newspaper quotes, stories, and characters based on key players in the infamous 1930 trial of Lila Jimereson, or "Red Lila," the woman accused of murdering the wife of a French artist in Buffalo, NY. The story is told from the point of view of Margaret, an emotionally volatile witness, who goes from loyal, devoted wife to fierce, revitalized adulteress to insecure, self-deprecating room pacer in a matter of 80 minutes. It is quite a sight to behold. An earlier form of this one-woman tour de force was initially developed and staged at the Marsh's Festival of New Voices, and now Eberhardt is back where it all started. Directed by artist in residence David Ford at the intimate Upstairs Studio Theater, this production is not for audiences who are afraid of direct eye contact or strange women unbuckling their blouses in public. The audience sees everything, including a whole handful of characters, through Margaret's eyes, and she is not as puritanical as she first seems. (Amy Glasenapp)

The Scene SF Playhouse, 533 Sutter; 677-9596, www.ticketweb.com, \$20-65. Wed-Sat, 8pm (also Sat, 3pm). Through March 8. Daphne Zuniga, famous for her role as Jo the photographer on *Melrose Place*, stars in an edgy comedy directed by Amy Glazer about the pitfalls of following the crowd.

Slav! Custom Stage, Off-Market Theaters, 955 Mission; 1-800-838-3006, www.custommade.org, \$15-25. Wed-Sat, 8pm. Through Feb 23. The Custom Made Theatre Company puts on a cross-gendered production of Tony Kushner's play about the beginning of perestroika in the declining Soviet Union in the mid-'80s.

Song of Bernadette St. Boniface Theatre, 175 Golden Gate; www.sflivingroom.org, www.livemiracleproductions.com, \$10. Fri, 7:30pm; Sat, 2pm. Through March 1. The play depicts the life of a young mid-19th century French girl who had visions of the Virgin Mary.

Sonny's Blues Lorraine Hansberry Theater, 620 Sutter; 474-8800, www.lhtsf.org, www.zspace.org, \$22-36. Wed-Sat, 8pm; Sun, 2pm. Through March 2. Margo Hall directs a Word for Word production of the James Baldwin story with live music and song.

What Mama Said about "Down There" Our Little Theatre, 287 Ellis; 928-4060, www.celebrateclitoris.com, \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Annina performs her solo show about the problems moms have talking to their daughters about sex.

BAY AREA

Barfoot in the Park Live Oak Theatre, 1301 Shattuck, Berk; (510) 649-5999, www.aeof-berkeley.org, \$10-12. Thurs/14-Sat/16, 8pm. Actors Ensemble of Berkeley offers a little love

American-style with a performance of Neil Simon's comedy about two newlyweds who are headed for divorce.

Monster in the Dark Ashby Stage, 1901 Ashby, Berk; 1-800-838-3006, www.fool-fury.org, \$15-30. Wed/13-Sat/16, 8pm; Sun, 5pm. (Also March 6-23: Counter-PULSE, 1310 Mission, SF). Now that the winter rain has come on with a vengeance, FoolFury's *Monster in the Dark* — set in the floodwaters of a futuristic apocalypse — feels like a fitting addendum to both time and season. A collaborative new work three years in the making, *Monster* is both allegorical and prophetic, a scary vision of a dismal endgame between the forces of commerce, control, and cosmic retribution. True to FoolFury's principles of bringing the stage to life with visceral physicality, actors serve as atmospheric scene props that tumble across the floor as waves and appear silently as umbrella-toting Gesteapo-like figures representing the Orwellian governing body, "The Structure." An early pervasive soundscape of persistent rainfall, offical pronouncements, and white noise (courtesy of resident sound designer Patrick Kaliski) further sets the ambience as the play swirls loosely around an unpredicted suicide and its apparent meteorologically catastrophic consequences.

From schoolmar (Beth Wilmurt) to businessman (Peter Roocomb), prisoner (Ryan Tasker) to prostitute (Bylythe Foster), each character in turn has a chance to reveal the monster within before the play is over, and the audience is left with the opportunity to reflect upon their own monsters as the lights go up. (Nicole Gluckstein) **Nixon's Nixon** Lesher Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 943-7469, www.centerrep.org, \$15-40. Wed, 7:30pm; Thurs-Sat, 8pm; Sun, 2:30pm. Through Feb 24, 7:30pm. Through March 1. Center REpertory Company performs Michael Butler's novel in which President Richard Nixon and advisor Henry Kissinger impersonate Mao Zedong, Golda Meir, and other world leaders during a secret meeting.

Not a Genuine Black Man Dean Lesher Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 943-7469, www.briancoeland.com, \$35-50. Thurs-Sat, 8pm. Through Feb 24. Brian Copeland revives his long-running solo show about discrimination in San Leandro in the 1970s.

Said Said Marin Theatre Company, 397 Miller, Mill Valley; 388-5208, www.marintheatre.org, \$30-50. Wed, 7:30pm; Tues, Thurs-Sat, 8pm; Sun, 2 and 7pm. Additional matinee Feb 9 and 23, 2pm. Through Feb 24. In Kenneth Linn's thriller, Andre Said, a political prisoner turned United States poet laureate, confronts his former interrogator. **Satellites** Aurora Theatre, 2081 Addison, Berk; (510) 843-4822, www.auroratheatre.org, \$28-50. Wed-Sat, 8pm; Sun, 2 and 7pm. Through March 2. In the West Coast premiere of Diana Son's off-Broadway success, a Korean American woman and her African American husband face discrimination when they move from Manhattan to Brooklyn.

Steel Magnolias California Conservatory Theatre, City Hall Complex, 999 E. 14th St., San Leandro; (510) 632-8850. Call for ticket prices. Fri-Sat, 8pm (also Sat, 2pm); Sun, 2pm. Additional show Thurs/7, 7pm. Through Feb 24. Six women who frequent the same Louisiana hair salon form relationships in Robert Harling's play.

Taking Over Berkeley Repertory Theatre, 2025 Addison, Thrust Stage, Berk; (510) 647-2949, www.berkeleyrep.org, \$27-69. Extended run: Tues, Thurs-Sat, 8pm (also Sat, 2pm); Wed, Sun, 7pm (also Sun, 2pm). Through Feb 24. Danny Hoch channels myriad characters of various ages, races, and genders in his solo show about gentrification.

Wishful Drinking Berkeley Repertory Theatre, Roda Stage, 2015 Addison, Berk; (510) 647-2949, www.berkeleyrep.org, \$27-69. Call for schedule. Through March 30. Carrie Fisher tells all about her famous parents, stepmother Liz Taylor, bipolar bouts, and more in an autobiographical solo show.

DANCE

Kunst-Stoff Yerba Buena Center for the Arts Theater, 301 Howard; 978-2787, \$15-45. Thurs, 7pm; Fri-Sat, 8pm. Yannis Adamou's Goldie award-winning troupe perform three world premieres: *Out of Hand*, *Succinct*, and *Un State*.

Robert Moses's Kin Kanbar Hall, Jewish Community Center of San Francisco, 3200 California; 292-1233, www.jccsf.org, \$23-26. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 24. See pick box.

San Francisco Ballet War Memorial Opera House, 401 Van Ness; 865-2000, www.sfballet.org, \$15-235. This week: *Giselle*, Sat-Sun and Tues, 8pm. **Xdrop** Shortwell Studios, 3252A 19th St.; (619) 253-6130, www.xdrop.org, \$15. Fri-Sat, 8pm. Through Feb 23. Having recently moved from

San Diego, Liliana Cattaneo and Sarah Kenney of Xdrop are introducing themselves with a series of small dances that they collectively call "So Human an Animal." The show is thoughtful, fun, and nuanced by beautiful movers who know what they are doing. The pieces themselves are quite distinct, and each one grapples with different choreographic and emotional issues. The use of props makes sense and they don't take the place of physical invention. Dark in tone, *The Next Adaptation*, based on an old vaudeville concept, is among the best and works with the metamorphosis of matter to surprising results. *Deaf We Drifted* has the women demonstrating an organic give and take that never lets up — even though they are connected by rope. The Dante reference in the free flowing *Cocytus* is a little pretentious, but as a pure movement piece — in a garbage can full of water — it weaves its spell. The other works are more problematic. My sense was that some of the dances were designed for a different space and not easily adaptable to the present setting. The only serious reservation about Xdrop concerns their use of music. I walked away thinking that either I was tone-deaf or they were. (Feliciano)

BAY AREA

State Ballet of Georgia Zellerbach Hall, Lower Sproul Plaza (near Bancroft and Telegraph), UC Berkeley, Berk; (510) 642-9988, www.calperformances.org, \$34-90. Thurs, 8pm (Program A); Fri-Sat, 8pm; Sun, 3pm (Program B). Under the direction of former Bolshoi Ballet prima ballerina Nina Ananiashvili, the company performs in two programs, with Program A featuring a United States premiere of *Sapozhnik* by Yuri Possokhov and Program B including a star performance by Ananiashvili in *Giselle*.

St. Petersburg Ballet Theatre Marin Veterans Memorial Hall, 10 Ave of the Flags, San Rafael; 499-6800, www.marincenter.org, \$20-45. Sat, 2pm. The classic Russian ballet company performs *Romeo and Juliet*.

PERFORMANCE

BATS Improv Bayfront Theater, Fort Mason Center, bldg B, Marina at Laguna; 474-8935.

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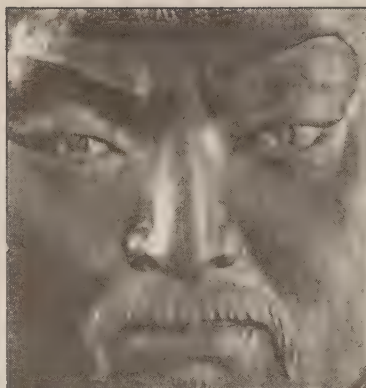
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Queen and Wynn Hays, Marvin Gutfield,
Bryan Gifford, as well as members of the Po-
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February 14 is The Beat Museum, 540
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POORMAGAZINE.ORG

Part of the 10th Annual One Night Stand, this
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writers examining bad sex and tainted love.
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my love Simon Sheppard! Doors 7pm, perfor-
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one turned away for lack of funds.
February 14 is ArtworkSF Gallery 4th Geary Blvd,
Suite 234.
ARTWORKSF.COM

Valentine's Day can be a tricky one. Are you out
on the town with that special sweet one or do
you get together with all of your single pals and
crank it up? Book, show, restaurant, club. Here
has the perfect solution with the triumphant
return of their 4th Annual 30 Below Underwear
Extravaganza. At all are welcome to this universally
sexy celebration of "a chance to dance without
panties." Why not? A date when you have a
room full of attractive young people to flirt
with in your underwear? Forget underwear. No
one's Club here will be offering a night of adult-
screen printed fun at undies101 Endless Little
Melanie. Adult & Junior level spin on ass-
ment of indie gems and Valentine's classics to
get you in the mood. 8pm - 2am. \$10/club, 21
& over.
February 14 - The Makeout Room, 3225 2nd
St at Mission
WWW.SPAC.COM/CUBNEON

White Russians? Mini bowling? Nihilists? Come
dressed as your favorite LeBowski character
and get in free! Also free admission with any
indirect ticket sub or in costume otherwise \$10
21 and up. The party starts at 9p and lasts till
they kick us out. The Dude Abides.
February 16 - Space Gallery, 1141 Park St
SFINDIE.COM

Former Guardian staffer Raoul hosts a monthly
evening featuring local and traveling indie, pop,
rock, Americana singer-songwriters, duo
bands. It's a night strictly for those in search
of good vibes, great tunes, plenty of drinking
and an awesome time. This restaurant features
Pat Johnson, The Stragglers, Joseph Childress,
Richards. 8pm-12am.
February 20 is The Make Out Room, 3225 2nd
St at Mission
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One act plays by two of the British theatre's
greatest living writers, Harold Pinter and
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future. Harold Pinter's ASHES TO ASHES depicts
a husband's effort to unearth information about
a mysterious relationship in his wife's past. In
Pinter's AFTERPLAY characters from two of Anton
Chekhov's major plays, The Cherry Orchard and
UNCLE VANYA meet twenty years later in a
chaos in Moscow called "Stormy Russian
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GUARDIAN

EVENTS



"Aya de León's Alternative Valentine"

PREVIEW There's per-
haps no one better to give
some hands-on love advice than a
woman who's been happily mar-
ried to herself for more than 12
years. For too many lovesick and
bitter folks, Valentine's Day is just
another Hallmark reminder of the
partner who isn't there. But poet,
activist, and lover extraordinaire
Aya de León has made it her mis-
sion to lead the revolution of self-love. In 1996 the self-proclaimed spiritual
diva got sick of waiting for her mythical boo to show up at her doorstep, so
she turned to the only person guaranteed to stick around for life: herself.
She walked herself down the aisle in her dream wedding on the beach and
took her honeymoon at her favorite amusement park. What began as a cute
critique of institutionalized love grew into an intensely personal challenge
to conquer the insecurities she has been waiting for someone else to mask.
Of course, anyone well versed in the conventional idea of marriage has to
wonder: does she cheat on herself? De León's marriage is firmly grounded in
eternal love — not to be confused with sex — and seeing the self as
whole. Still madly in love with herself, she brings a crew of divas including
Adrienne Marie Brown and Robyn Brooks to the stage for a night of spoken
word and music to celebrate love of all its unsung glory. After all, you
can't love someone else until you've learned to love yourself. (Jamilah King)

AYA DE LEÓN'S ALTERNATIVE VALENTINE Thurs/14, 7:30 p.m., \$14. La Peña

Cultural Center, 3105 Shattuck, Berk. (510) 849-2568, www.lapena.org

Valentine's Day listings were compiled by
Jamilah King and Duncan Scott Davidson. See
Picks, page 20, for information on how to sub-
mit items to the listings.

THURSDAY 14

Queen of Hearts Ball Mighty, 119 Utah St., SF;
(415) 974-8985. 8pm, \$25. Here's an erotic
fairytale evening for those lusty lovers looking
to have some fun. Join in on a night of enter-
tainment, including contortionists, juggling
and trapeze acts, a fetish fashion show, and
the renowned Good Vibrations Dancers. You
can dance the night away to DJ Party Ben, and
Good Vibrations will have an array of tantaliz-
ing toys. Attendees are encouraged to dress to
impress by wearing formal or erotic attire.

Valentine's Day Poetry Battle of (All) Sexes
Beat Museum, 540 Broadway, SF; (415) 863-
6306. 7:30pm, \$15-20. Whether you're happily
single or damn near married, this event is for
you. Challenge your boo or potential boo to
a battle of spoken word hip-hop and poetry.
Winning poems will win cash rewards of up to a
hundred bucks.

**Tango La Melodia: "Miss Ann Peterson's
Broken Heart"** Red Poppy Art House, 2698
Folsom, SF; 826-2402. 8pm, \$15. Through
Sat/16. Love can often feel like a drug; it's
great until you find yourself passed out from
some random act of radicalism. This new mul-
timedia production by Brent Bishop explores
the contours of the heart by blending together
almost surrealistic performances of dream,
reality, and poetry.

"My Sucky Valentine's XIII" ARTwork Gallery,
46 Geary, 2nd Floor, SF; 673-3080. 8pm-
11pm, \$15-25. Finally, an event about what
Valentine's Day really means: another reminder
of why it sucks to be single. This event
combines visual art, live performances, and
book readings while benefiting the Women's
Community Clinic and the St. James Infirmary.
"I Used To Be So Hot" Intersection for the
Arts, 446 Valencia Street, SF; (415) 626-1787.
7pm, \$20. Through Sat/16. The path through
sexual politics is murky, especially if you're
queer and constantly battling mistaken iden-
tity. Comedian Mimi Gonzales takes audiences
on a hilarious journey down her road to self-
discovery.

FRIDAY 15

"I Used To Be So Hot" Intersection for the
Arts, 446 Valencia Street, SF; (415) 626-1787.
7pm, \$20.
**Tango La Melodia: "Miss Ann Peterson's
Broken Heart"** Red Poppy Art House, 2698
Folsom, SF; 826-2402. 8pm, \$15. Through
Sat/16.

SATURDAY 16

"I Used To Be So Hot" Intersection for the
Arts, 446 Valencia Street, SF; (415) 626-1787.
7pm, \$20.
**Tango La Melodia: "Miss Ann Peterson's
Broken Heart"** Red Poppy Art House, 2698
Folsom, SF; 826-2402. 8pm, \$15. Through
Sat/16.

SUNDAY 17

**"Consciousness and Global Change: A
Foundation for Spiritual Activism"** Joseph
Wood Krutch Theatre, 2601 Warring, Berk;
(415) 457-9447. 11am-5pm, free. Well, this
isn't about romantic love, but seeing as the
stated goal of Sufi teacher Llewellyn Vaughn-
Lee is "global oneness," I suppose I'll do
mean, you may dig your significant other, but
that shit doesn't even approach "global on-
eness" on the best of days

MONDAY 18

Chinese New Year Festival Bay Area Discovery
Museum, 557 McReynolds, Sausalito; (415)
339-3900. 9am-4pm, \$9-10. No Chinese New
Year event is complete without lion dancers,
and this one's got 'em, plus a bunch of cool
activities like making lucky red envelopes, fried
wontons, and Chinese calligraphy. I say, skip
Valentine's Day — *gung hay fat choy!* **SFBG**

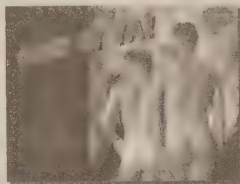
speed reading



COMPLETE MINIMAL POEMS

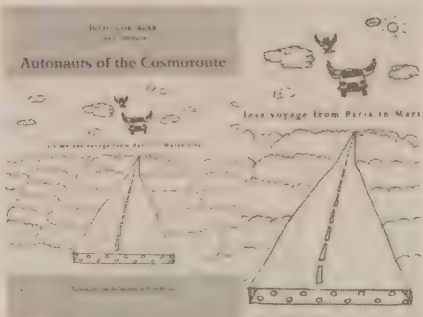
By Aram Saroyan
Ugly Duckling Presse
283 pages
\$20

Clear the dross and bric-a-brac from your brain and start anew with Aram Saroyan's minimalist poems. The quickest thick-book reading experience you'll ever have (unless you take the time to savor its simplicity), this collection of Saroyan's writings from the '60s offers pages of poems that make haiku seem lugubrious and cumbersome; only Taylor Mead's poems are similarly immediate. Delight leaps from: a list of radio stations beginning with the letter W; an m, perhaps strayed from an m & B, that has sprouted an extra leg; the repeat appearance of crickets in forms that convey their sonic properties and number; remarks about Ted Berrigan's impish spirit and Ron Padgett's judgment; a sensory appreciation of mown grass and (somewhat paradoxically) William Carlos Williams motifs; mirrors seen through a marijuana haze and money as seen while on LSD; numbers; all the keys of a typewriter keyboard. One work missing from this collection is Saroyan's *The Beatles*, a posthumous tribute to the Fab Four that extends the basic beauty of the cover art of "The White Album." Like that sleeve, *Complete Minimal Poems* recognizes the beauty of an almost blank page. (Johnny Ray Huston)

COMIN' AT YA! THE
HOMOEROTIC 3-D
PHOTOGRAPHS OF
DENNY DENFIELD

By David L. Chapman
and Thomas Waugh
Arsenal Pulp Press
208 pages
\$27.95

Don't judge a book by its cover or title: this collection of Denny Denfield's stereoview photography isn't the kitsch burger of beefcake silliness suggested by the cheeky image on its front. Denfield might indeed possess more dimensions than his '50s and '60s contemporaries (such as the more famous Bob Mizer) who photographed nude men at a time when doing so could lead to serious prison time. His stereoviews — meant to be viewed through 3-D glasses, a sturdy plastic pair of which are provided with the book — don't just spontaneously step outside the sucked-in abs and strained muscles of physique pictorials into occasional messy, drunken hardcore. More successfully, they venture into atmospheric realms. This is especially the case in photos taken at Baker Beach and the nearby woods: rock formations and sun-dappled tree trunks and branches dramatically play off and sometimes even overshadow the human subjects. Furtiveness and a potent melancholic experience of the ephemeral are built into this adult version of the childhood ViewMaster experience, which requires cross-eyed participation on the part of the gazer. Denfield's stereoview work might be richest when viewed as a light West Coast — with an emphasis on the coastal — answer to Alvin Baltrop's gay lib-era photos of the piers in New York. Both photographers took their vision to the literal edges of America. (Huston)

To be, or to be
autonauts

Julio Cortázar and Carol
Dunlop parody the travel book
and reinvent the road story

By Nicole Gluckstern
a&cletters@sfbg.com

REVIEW Certain travelogues can be likened to love letters to a destination, though rarely does actual romance play a part in their construction. But when acclaimed postmodern Argentine author Julio Cortázar took to the road with his third wife, Carol Dunlop, it was a journey precipitated by mutual fondness as much as a desire for discovery.

In *Autonauts of the Cosmoroute* (Archipelago Books, 354 pages, \$20) an author best known for his nonsequential opus *Hopscotch* and collections of surreal short stories approaches the task of travel with the same whimsy and contradiction that characterize his literary oeuvre. Setting out on a pseudoscientific expedition to map the freeway between Paris and Marsilles, a distance of approximately 500 miles, Cortázar (nicknamed El Lobo) and the Canadian Dunlop (La Osita) spend a full 33 days en route, confining themselves to two rest stops per day.

Diligently recording their every meal, the time and temperature, and the specifics of local flora and fauna, the two intrepids further intersperse their daily log reports with expository musings on the nature of games, perception, and existence; fictitious letters from a fellow freeway traveler; and sweetly sincere tributes to their May-December romance. From Cortázar: "This genus of wolf is capable of the worst insanities, which are usually the most beautiful." From Cortázar: "My new day, my reason to live a new day."

Whether perused as an exploration of the external world or a map to an interior one, Anne McLean's translation of *Autonauts of the Cosmoroute* compels the reader to examine the minutiae of the mundane with the microscope of wonderment. Reveling in inconsistency, El Lobo and La Osita aim not to simply bridge distances but to illuminate them. Their unique approach is perhaps best espoused by Cortázar, who apocryphally quotes another, unnamed metaphysician: "When you concentrate your attention in that gap, in the void between two objects ... then at that one moment, you see reality." **SFBG**



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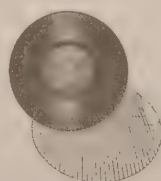
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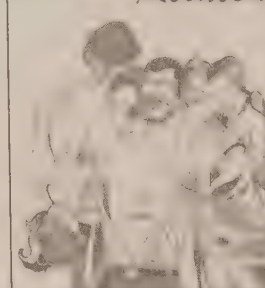
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Coco500 updates Bizou with more modern but equally stunning decor as well as savory Cal-Med cuisine like organic little gems salad (right) and pork loin (held by chef Jennifer Biesty, left). | GUARDIAN PHOTOS BY RORY McNAMARA

Cuckoo for Coco500

By Paul Reidinger
 > paulr@sfbg.com

An adage favored by the paterfamilias: if it ain't broke, don't fix it. He has generally deployed this wisdom in the matter of automobiles, while for me it has tended to apply to ... well, practically everything. Bizou, for instance. This was the restaurant Loretta Keller opened at the corner of Fourth Street and Brannan in 1993, a time when the corner of Fourth Street and Brannan was a pretty lonely place at night. There was as yet no baseball park or light-rail line nearby, just the dowdy Caltrain station and lots of empty-looking warehouses slouching in the gloom.

Keller had worked at Stars in its glamorous heyday, but her restaurant, which served rustic French and Italian foods in a setting of rustic elegance, most closely resembled Zuni Cafe. The place was always, in my experience, discreetly stunning, and when I learned a few springtimes ago that she was recasting it for contemporary tastes, I thought, *Oy*. The subtext of the change seemed to be that the city's most recent bevy of young, rich plutocrats was uninterested in a restaurant with a hint of Provençal languor; to lure them in, you need-

ed halogen spot lamps, unadorned surfaces, certainly more noise, and a menu promising excitement.

Coco500, Bizou's successor, does answer to this description, but it is nonetheless just as stunning in its own way and is a worthy bearer of the torch. I went in warily, full of skepticism, and was almost instantly won over, and that is about the loudest hallelujah I can sing for any restaurant, reinvented or otherwise.

Most of Coco500's magic has to do with the food and the service, it must be said. The redesign of the interior emphasizes blond wood and is reminiscent of a Scandinavian Designs store or a sauna, and while there's nothing wrong with the Danish modern look, it doesn't exactly send the most accurate subliminal signals about what sort of food to expect. If the cooking is no longer about Provence and Italy, it's still Cal-Med in some fundamental way. You're not likely to find lutefish on the menu, though there is plenty of seafood, and even in California an ethos of seasonality has to account for winter's being one of the seasons. Bizou was good at this; so is Coco500.

Let's start with a marvelous flat bread (\$10), like the thinnest of thin-crust pizzas, topped with a fine mince of mushrooms and,

for some extra chthonic intensity, truffle oil. The sense is of eating slices of especially flavorful winter-dampened earth, and the crust could not be better.

Seafood is more seasonal than we're sometimes aware, though most Bay Area residents probably associate king salmon with summer, and this Bay Area associate halibut with winter. Ono, on the other hand, I associate with Hawaii; it's one of those marvelous fish taken from the deep, clean waters around the islands, and while it makes a doubtful entrant on a restaurant menu in San Francisco, thousands of miles distant, Coco500's kitchen does manage to turn it into a delicious crudo. The chunks of opalescent white flesh are sprinkled with fennel shavings, drizzled with a blood orange gastrique, and wrapped in wildly unseasonal, but tasty, basil leaves. It's like eating prescooped Chinese lettuce cups.

More winter: celery root (\$6), roasted with thyme and neatly cubed, could almost have passed for some sort of potato dish. A cream of cauliflower soup (\$6) did not lack for cream — an ingredient of underappreciated potency that can overwhelm through sheer richness but didn't quite here. Bits of chervil and squirts of paprika

oil over the soup's surface helped maintain balance.

Duck is also wintry for me, maybe because it's a close relation to goose and roast goose is a classic holiday dish, dramatic if, in the end, more trouble than it's quite worth. Boneless duck breast, on the other hand, is a type of flesh for all seasons: red and meatlike for bad weather but also highly grillable and always easy to deal with. At Coco500 the duck breast (\$23) was grilled (medium), sliced, and presented with two extraordinary companions. One was a whole braised endive, almost like a torpedo onion, the other a duck baklava, rillettes under a pastry roof — completely unexpected and natural at the same time. Also delicious.

Alaskan black cod (\$23), also known as sablefish, was another faraway fish, and I should have resisted it on carbon footprint grounds if nothing else, but I was lured in by the bit players: smashed (skin-on) fingerling potatoes and creamed rapini, like creamed spinach but with a sharper edge. The gently sautéed fillet itself, delicate and immaculately white, was good though not exceptional. I did find some ex post facto consolation at Seafood Watch, which reports that black cod is a best choice; the fish

are line-caught from well-managed and sustainable fisheries. Please, restaurants, trumpet this kind of information! Don't assume we have it or always have the presence of mind to ask for it.

We might not have had the presence of mind because we were probably thinking ahead to dessert and other postprandial wonders, such as Armagnac (\$10), my latest passion in the liquid fires. Less fiery but not less worthy was a warm apple-huckleberry tart (\$8) — basically a single-serve apple pie stained blue by the berries, with an immensely flaky (in the good sense) crust. As for the fruit: I love apples and apple pie, but the huckleberry (a close relation of the blueberry) is an American original, so how about a starring role someday? **SFBG**

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On the waterfront: an epic

The city of night on a night of rain still offers its spectacles, and one of them must be the Bay Bridge as viewed from Epic Roasthouse, the brand-new restaurant (starring Pat Kuleto and Jan Birnbaum) that, with its sibling, Waterbar, sits on the narrow strip of land between the Embarcadero and the water. The bridge soars through the mists overhead, like the arc of a rainbow, and one has the sense of inspecting it — peeking at its underbelly, as if at a used car that might or might not be leaking coolant.

Not even a generation ago this neighborhood was entombed by an overhead freeway, and when Boulevard opened in the Audifred Building just a few blocks away in 1993, the Embarcadero consisted mostly of granulated, ghost-town asphalt. But the visionaries could see what was bound to happen — what indeed was already happening, slowly but inexorably, because of the 1989 earthquake — and in that crumbled pavement a farmers market took root. Eventually it found a home in the resurrected Ferry Building, while on other plots of land liberated from elevated-freeway strangulation, hotels and parks and housing developments sprouted; restaurants too. What was an urban wilderland is now a glossy district both commercial and residential, a crown for the city, with a couple of gaudy new jewels.

Like all view restaurants, Epic Roasthouse is bound to attract tourists, both out-of-towners and suburbanites, but it also stands to develop a city constituency. Although parking in the area is hellish, Muni's T line stops just steps away, and meanwhile, the blocks immediately behind the waterfront are filling up with residential towers, which will soon fill up with people of means who will be able to walk over to the Embarcadero for dinner.

With all due respect to the bicycle lobbies, the great city pleasure is walking — and the great luxury of our time is also walking, since it frees us from the tyranny of machines, at least if we're not listening to an iPod or yakking into a cell phone as we stroll. Walking to or from work? Priceless! Walking to or from Epic Roasthouse? Also priceless, with appetite kindled on the inbound leg and calories usefully spent on the other.

Paul Reidinger
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The drop

By L.E. Leone

> le_chicken_farmer@yahoo.com

CHEAP EATS On his 40th birthday Jolly Boy talked about beautiful. Beauty this and beautiful that. We were in a bar in the Mission, saying good night. He was impressed and grateful, I think he said, to have seen so much beauty in 40 years in the world.

"Good night, Jolly Boy," I said. I hugged some other people too, and one of them said I smelled like bacon.

This floated me home to Earl Butter's closet. I walked across the Mission at 12:30 a.m. with my hands in my pockets, alone and cold, knowing that this world, Jolly Boy's world, was pretty lastingly beautiful and that I, in any case, smelled like bacon.

On the darkest part of my walk, near the little park on 19th Street, a guy wanted to talk to me.

"Hello," he said as we passed each other on the sidewalk. He was wearing a dark, hooded sweatshirt, but I thought I could see his nose twitch somewhere in there in it.

I was wearing a white, warm, short coat with a rabbit fur collar and a skirt with flowers on it.

"Hi," I said, smiling. He waited a little too long to ask if I happened to know what time it was.

I don't wear a watch, or own a cell phone, but I turned around on the sidewalk and said, "No. I don't know. But I think it's around 12:30."

This was all that he needed to hear, apparently, to follow me. Tuesday morning, 12:30 a.m. I knew he was following me, and then I turned to see and saw that he was, beautiful world. He'd reversed direction and was walking 30 or 40 feet behind me, in his hood.

I smiled to myself and slowed down. The stars were about as bright as I'd ever seen them in the city. Earlier that afternoon, in the sun, in the country, I had been walking down my street, which is a dead-end street on a thousand-foot-high ridge overlooking, at various points, rolling coastal redwoods, vineyards, cows, sheep, and the Pacific Ocean. It's a brilliantly beautiful world up there, and tears were streaming down my face because I had lost my soul and could not see much of anything in it.

I couldn't eat. I couldn't write. I couldn't play music or listen to music. And I couldn't imagine what I might possibly have left to live for. So I thought I would go for a walk

and find out. What I decided while walking, crying, looking at cows and sheep and Pacific Oceans and the thousands of acorns that acorn woodpeckers, in their kooky wisdom, have embedded in a telephone pole next to a barn ... what I decided was that I was going to go out that evening to the closest bar to my house, pick up a faceless, nameless drunk guy, and go home with him. Take it from there.

It was like all the flavor had been squeezed out of life into one dense drop on a bent piece of sheet metal in a driveway, then evaporated, taken up to the clouds, and spit back down with this season's above-average rainfall. One drop. Somewhere. I was as likely to find it on the tip of an anonymous Sonoma County penis as anywhere. Or in the featureless face of a dark hood on a dark street in the Mission District at 12:30 a.m.

I'm not saying I'm smart.

But I do think I might be pretty enough now to pull off something like this. Pick up a guy in a bar. So I turned away from the acorn woodpecker's acorn art and started back for my shack, beautiful world.

I put a big piece of apple wood on the fire. Took a bath on the porch while the sun was going down, put up the chickens, put on some clean, pretty clothes and makeup, and checked my e-mail.

Jolly Boy's birthday. Drinks. Earl Butter had beers. Bring tortillas, he said. Well, so maybe I would find that drop, that one thing to hold on to, in a hot sauce bottle, on a cupcake, or in the hugs of friends. It never occurred to me that they would find it on me. In my hair.

The smell of bacon! In retrospect, I'm surprised more people didn't follow me across the Mission.

My new favorite restaurant is Dragon Rouge, where I ate when I was starting to get sick and could not find duck soup. So I got hot and sour instead. Or "sweet and sour," as they call it, only that was before I poured all the hot sauce in the world into it. Didn't work (no duck), but the shrimps were particularly great, and it has some cool nonstandard Vietnamese treats for next time: mango steak blankets! **SPBG**

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► **HOT CHOCOLATES** In honor of Valentine's Day, the official holiday of chocolatiers (and florists, and jewelers, and marriage counselors) nationwide, I'm giving you a list of some of my favorite places to get your chocolate on — for Feb. 14 and beyond.

Democratic candidates: eat me So food has always been political — is it genetically-modified-organism free? Farmed fairly? Packaged responsibly? — but this is something else altogether. Designer Chocolate (www.designerchocolate.org) wraps its 100 percent natural chocolate in either Hillary Clinton- or Barack Obama-themed paper, complete with photos and quotes. I don't feel qualified to say which candidate tastes better.

Fair trade truffles Love humankind as much as you love chocolate? You're in luck. Global Exchange (4018 24th St., SF; 415-648-8068; 2840 College, Berk.; 510-548-0370; store.gxonlinestore.org) has a full selection of certified fair trade and organic chocolate, from special holiday versions (like the Fair Trade Valentine's Day Action Kit for \$15) to year-round delights (like the Chocoholics Gift Basket for \$75), including offerings from Divine, the world's first farmer-owned fair trade chocolate brand.

Design within reach (of your mouth) When it's just as important for the chocolate you buy to be pretty as it is for it to be delicious, Richart Chocolate (393 Sutter, SF; 415-291-9600, www.richart-chocolates.com) is the only place worth looking. These tiny rectangular delights come marked with classic, understated designs like swirls, polka dots, flowers, and geometric shapes and in creative flavors like licorice ganache, thyme praline, and ginger. They're almost too pretty to eat ... *almost*.

A pint of pleasure It might possibly be the second most brilliant idea anyone ever had: pairing beer with chocolate. The *most* brilliant? A whole festival dedicated to the two. And the Beer and Chocolate festival (Feb. 15, 8 p.m., \$90; Cathedral Hill Hotel, 1101 Van Ness, SF; www.beer-chef.com) is no PBR-and-Hershey's kisses kind of affair. Oh no. We're talking a four-course dinner with items like roasted quail with chocolate port sauce served with Koningshoeven Bock. Do I hear last-minute Valentine's Day plans being made? (**Molly Freedenberg**)

Welcome to our dining listings, a detailed guide by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this defunctable city. Restaurants are reviewed by Paul Reindinger (PR) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

B Breakfast
BR Saturday and/or Sunday brunch
L Lunch
D Dinner

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DISC Discover
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€ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

CASTRO/NOE VALLEY/ GLEN PARK

Alice's sits on an obscure corner of outer Noe Valley, but the Chinese food is reliably fresh, tasty, and cheap. The decor is surprisingly elegant too: Wedgwood place settings and displays of blown glass. (Staff) 1599 Sanchez. 282-8999. Chinese, L/D, \$, MC/V.

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (Staff) 1497 Church. 920-1797. Japanese, L/D, \$, AE/MC/V.

Ararat Mediterranean Tapas affords the view-minded a good setting from which to scope the foot traffic at 18th Street and Castro, along with a Turkish-scented Mediterranean menu rich in small plates and some bigger ones too. The menu's smash hits include coins of lavash-wrapped beef (a kind of Middle Eastern beef Wellington), an enviously good shrimp casserolette, and a coil of baklava with lavender honey. (PR, 8/06) 4072 18th St. 252-9325. www.ararat-tapas.com. Mediterranean/Turkish, BR/D, \$, AE/MC/V.

Bacco Ristorante remains one of Noe Valley's

best restaurants — Italian or otherwise — despite an influx of competition in recent years. The decor has been freshened, while the kitchen artfully balances the traditional and the innovative. (PR, 11/07) 737 Diamond. 282-4969. www.baccosf.com. Italian, D, \$\$, AE/MC/V.

Barracuda Sushi gives some Peruvian and Brazilian touches to an already imaginative Japanese menu. There are many rolls of odd appeal, and the sushi napoleon is sui generis. Moderately clubby atmosphere. (PR, 2/07) 2251 Market. 558-8567. www.barracudasushi.com. Japanese/sushi, BR/L/D, \$\$, AE/DC/DISC/MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray-blue walls, and spotlights — that would blow most moms away. (Staff) 2337 Market. 863-2583. American, BR/L/D, \$, MC/V.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (Staff) 138 Church. 437-2874. www.burgermeistersf.com. Burgers, L/D, \$.

Catch offers some excellent seafood pastas and a fabulous dish of mussels in Period over frites, while the atmosphere is full of Castro festivity. (Staff) 2362 Market. 431-5000. www.catchsf.com. Seafood, L/D, \$, AE/MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery. 337-8537. www.chenerypark.com. American, D, \$\$, MC/V.

Chow serves up an easy Californian blend of American and Italian favorites, with a few Asian elements thrown into the mix. (Staff) 215 Church. 552-2469. www.chowfoodbar.com. California, L/D, \$, MC/V.

La Ciccia offers the distinct cuisine of Sardinia — Italian yet not quite — in an appealingly subdued storefront setting in outer Noe Valley. Pizzas are excellent, and the food is notably meaty, though with some lovely maritime twists. A unique and riveting wine list. (PR, 6/06) 291 30th St. 550-8114. Sardinian/Italian, D, \$\$, MC/V.

CONTINUES ON PAGE 54 »

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CASTRO/NOE VALLEY/GLEN PARK

CONT'S

Clay Oven brings good Indian cooking to Noe Valley, where it is both welcome and overdue. The once-cursed space on outer Church has been handsomely done over (including a retrim of the facade in red granite), and the kitchen is mostly careful about freshness. Excellent tandoori chicken. (PR, 12/07) 1689 Church, 826-2400, www.indiaclayoven.com. Indian, L/D, \$, AE/DC/DISC/MC/V.

Côté Sud brings a stylish breath of Provence to the Castro. The cooking reflects an unfussy elegance; service is as crisp as a neatly folded linen napkin. Nota bene: you must climb a set of steps to reach the place. (Staff) 4238 18th St. 255-6565, www.cotesuds.com. French, D, \$, MC/V.

Eric's Dig into the likes of mango shrimp, chicken green beans, and spicy eggplant with chilis in this bright, airy space. (Staff) 1500 Church, 282-0919, erics.yppguides.net. Chinese, L/D, \$, MC/V.

Eureka Restaurant and Lounge combines, in the old Neon Chicken space, a classic Castro sensibility (mirrors everywhere, fancy sparkling water) with a stylish all-American menu that reflects Boulevard and Chenery Park bloodlines. Prices are high. (PR, 12/06) 4063 18th St. SF. 431-6000, www.eureka-restaurant.com. American, D, \$\$\$, AE/MC/V.

Firefly remains an exemplar of the neighborhood restaurant in San Francisco: it is homey and classy, hip and friendly, serving an American menu — deftly inflected with ethnic and vegetarian touches — that's the match of any in the city. (Staff) 4288 24th St. 821-7652, www.fireflyrestaurant.com. American, D, \$, AE/MC/V.

Firewood Cafe serves up delicious thin chewy-crusted pizzas, four kinds of tortellini, rotisserie-roasted chicken, and big bowls of salad. (Staff) 4248 18th St. 252-0999, www.firewoodcafe.com. Italian, L/D, \$, MC/V. Many of the dishes are complex assemblies of unusual and distinctive ingredients, but

some of the best are among the simplest. The skylighted barrel-celling setting is quietly spectacular. (PR, 7/05) 3945 24th St. 695-0549, www.firewoodcafe.com. Peruvian, L/D, \$, AE/DISC/MC/V.

Gialina offers fabulous thin-crust pizzas in the nouveau-quant heart of Glen Park's village center. Toppings reflect the companionable spirits of innovation and playfulness. For dessert: chocolate pizza, though beware the danger of starch overload. (PR, 3/07) 2842 Diamond. 239-8500, www.gialina.com. Pizza/Italian, D, \$, AE/DC/MC/V.

Hamano Sushi packs them in despite a slightly dowdy setting and food of variable appeal. The best stuff is as good as it gets, though, and prices aren't bad. (Staff) 1332 Castro. 826-0825. Japanese, L/D, \$, AE/MC/V.

Home sounds homey, and it is, at least food-wise: first-rate pot roast, macaroni and cheese, broccoli with white cheddar cheese sauce; the occasional dressier dish. The crowd has a strong clubland look. (Staff) 2100 Market. 503-0333, www.home-sf.com. New American, D, \$, AE/MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (Staff) 1550 Church. 641-4500, www.incanto.biz. Italian, D, \$, MC/V.

Lupa, in the old Noi-Little Italy space, serves a strong pan-Italian menu with Roman accents. Service is knowledgeable and familial, the food competitive in a competitive neighborhood. (Staff) 4109 24th St. 282-5872, lupatrattoria.com. Italian, D, \$, MC/V.

Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (Staff) 544 Castro. 861-2226, nirvanarestaurant.net. Pan-Asian, L/D, \$, MC/V.

Le P'tit Laurent is a French bistro that actually feels like one. It's timeless and comfortable, like a favorite chair. The food is reasonably priced and suggests that tradition and liveli-

ness aren't irreconcilable. Amid all this reliable goodness, the cassoulet is exceptional. (PR, 12/07) 699 Chenery. 334-3235. French, BR/D, \$, MC/V.

La Provence bestows a welcome dash of south-of-France sunshine to an often befogged city. Many fine Provencal standards, including a memorable tarte tropézienne. (PR, 9/05) 1001 Guerrero. 643-4333, www.laprovence-restaurant.net. French, D, \$, MC/V.

Palencia stylishly fills a long-empty niche, with carefully prepared Filipino food served in a handsome bistro setting. The restaurant's interior atmospherics, from flickering candles to rich woodwork, are transporting. (PR, 10/07) 3870 17th St. 522-1888, www.palenciasf.com. Filipino, BR/D, \$, MC/V.

Samovar Tea Lounge has tea — of course, and of many, many kinds — but also food to go with your tea and a gorgeous setting of fluttering fabrics to enjoy it all in. A world of tea culture. (Staff) 498 Sanchez. 626-4700, www.samovarteat.com. Eclectic, B/L/D, \$, AE/MC/V.

Savor has transformed the old Courtyard Cafe into a fantasy of a Mediterranean country inn. Pesto, sun-dried tomatoes, et al, occur in various permutations throughout the menu's crepes, omelets, frittatas, sandwiches, and salads. (Staff) 3913 24th St. 282-0344. Mediterranean, B/L/D, \$, MC/V.

Tangerine occupies one of the lovelier and more tree-lined corners in the Castro, and the "fusion" cooking is really more of a potpourri, ably ranging from gumbo to deep-fried calamari to sea bass edamame. (Staff) 3499 16th St. 626-1700, www.tangerinesf.com. Fusion, L/D, \$, MC/V.

Tao Cafe exudes rich atmosphere — a beautiful two-tone green paint scheme, ceiling fans, bronze fittings — and the attractively brief menu has some smart French touches, including a Vietnamese-style beef bouguignon. Quite cheap considering the high style. (Staff) 1000 Guerrero. 641-9955, www.taocafe.com. Vietnamese, D, \$, AE/MC/V.

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless

guise. (PR, 3/05) 4133 18th St. 551-CHEF, www.thaichefsf.com. Thai, L/D, \$, MC/V. **Toast** welcomes families with little children — pancakes from dawn to dusk! — as well as monied young adults, who tend to gather for weekend brunch. The deli-ish menu emphasizes sandwiches, but care is taken in the details, from a bewitching bit of paprika in the lentil soup to generous parmesan shavings and fresh croutons on the Caesar salad. (PR, 1/07) 1748 Church. 282-4328. American, B/BR/L/D, \$, AE/MC/V.

2223 could easily be a happening queer bar, what with all that male energy. But the American menu joins familiarity with high style, and the ambience is that of a great party where you're bound to meet somebody hot. (Staff) 2223 Market, www.2223restaurant.com. 431-0692. American, BR/D, \$, AE/DC/MC/V.

Le Zinc brings a French bistro presence to 24th Street. The setting is lovely, the food and service uneven and not cheap. But the possibility for something spectacularly good persists. (Staff) 4063 24th St. 647-9400, www.lezinc.com. French, B/BR/L/D, \$\$\$, AE/MC/V.

HAIGHT/COLE VALLEY/ WESTERN ADDITION

Alamo Square is an archetype for the "good little place around the corner." Five different kinds of fish are offered next to three cooking techniques and five sauces. (Staff) 803 Fillmore, www.alamosquareseafoodgrill.com. 440-2828. Seafood, D, \$, MC/V.

Ali Baba's Cave Veggie shish kebabs are grilled fresh to order; the hummus and baba ghanoush are subtly seasoned and delicious. (Staff) 531 Haight (at Fillmore). 255-7820; 799 Valencia. 863-3054. Middle Eastern, L/D, \$, MC/V.

All You Knead emphasizes the wonderful world of yeast — sandwiches, pizzas, etc. — in a space reminiscent of beer halls near Big 10 campuses. (Staff) 1466 Haight. 552-4550. American, B/L/D, \$, MC/V.

Asqew Grill reinvents the world of fine fast food on a budget with skewers, served in under

10 minutes for under \$10. (Staff) 1607 Haight. 701-9301, www.asqewgrill.com. California, L/D, \$, MC/V.

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (Staff) 1640 Haight. 861-8868, www.biasrestaurantandwinebar.com. California/Middle Eastern, L/D, \$, AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (Staff) 919 Divisadero. 447-6066. American/soul, BR/L/D, \$, MC/V.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (Staff) 86 Carl. 566-1274, www.burgermeistersf.com. Burgers, L/D, \$.

Eos serves one of the best fusion menus in town, but be prepared for scads of yuppies and lots of noise. (Staff) 901 Cole. 566-3063, www.eossf.com. Fusion, D, \$, AE/MC/V.

Fly Bar could easily host séances, but if your only interest is food and drink, you'll be happy too. Good pizzas and small plates; plenty for omnivores and vegetarians alike. Tons of sake drinks to wash it all down. (Staff) 762 Divisadero. 931-4359. Mediterranean, L/D, \$, AE/DC/DISC/MC/V.

Frankie's Bohemian Cafe has Pilsner Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, het. Follow the crowd and stick with the burgers. (PR, 2/05) 1862 Divisadero. 921-4725. Czech/American, L/D, \$, AE/MC/V.

Grandehe's Kameyoko Sushi Bar Always packed, Grandehe serves up excellent sushi along with a full Japanese menu. (Staff) 943 Cole. 759-5693. Japanese, L/D, \$, AE/MC/V.

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wind- and traffic-swept corner of the big city. Spam too, if you want it. (Staff) 5 Masonic, 921-6242, www.dahukilau.com. Hawaiian/American, BR/L/D, \$, MC/V.

Kate's Kitchen dishes up the best scallion-cheese biscuits out west. The lines on the weekends can be long. (Staff) 471 Haight, 626-3984, American, B/L, \$.

Lilly's BBQ always wins the "Best Barbecue" prize in our annual Best of the Bay edition: the ribs, chickens, links, and brisket are smoky and succulent; the aroma sucks you in like a tractor beam. (Staff) 705 Divisadero, 931-7427. Barbecue, L/D, \$.

Magnolia Pub and Brewery A mellow atmosphere and beers that taste distinctly hand crafted make great accompaniments to burgers, chicken wings, ale-steamed mussels, and pizzas, along with some unexpected Cali fusion like grilled soy-sesame eggplant. (Staff) 1398 Haight, 864-PINT. Brew pub, BR/L/D, \$, AE/MC/V.

Metro Kathmandu is an improbable jewel serving traditional but stylish Nepalese cooking (with definite Indian and Chinese influences) in a vividly boho-chic setting. If you think dal is boring, try it here. (PR, 10/07) 311 Divisadero, 552-0903, www.metrokathmandu.com. Nepalese/Indian, BR/D, \$, MC/V.

New Ganges Restaurant is short on style — it is as if the upmarket revolution in vegetarian restaurants never happened — but there is a homemade freshness to the food you won't find at many other places. (Staff) 775 Frederick, 681-4355. Vegetarian/Indian, L/D, \$, MC/V.

Nickie's is an Irish-accented pub that serves a knockout jambalaya along with other bayou specialties, such as shrimp cakes. If all that pepper doesn't appeal, there's a good mac and cheese and a trio of interesting little burgers with good fries. (PR, 12/07) 466 Haight, 255-0300, www.nickies.com. Cajun/Creole/American, D, \$, AE/MC/V.

Raja Cuisine of India serves up decent renditions of Indian standards in an unassuming, even spare, setting. Low prices. (Staff) 500 Haight, 255-6000. Indian, L/D, \$, MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (Staff) 400 Haight, 552-8309, www.roteest.com. Indian/Pakistani, L/D, \$, MC/V.

1300 on Fillmore brings a Mecca-by-way-of-New Orleans note to the rapidly changing Fillmore District. Chef-owner David Lawrence's "souful American" cooking skillfully blends notes of earthiness and sophistication, and the restaurant's mood is festive but not overwhelming. (PR, 12/07) 1300 Fillmore, 771-7100, www.1300fillmore.com. American/soul, D, \$\$\$, AE/MC/V.

Tsunami Sushi and Sake Bar brings hip Japanese-style seafood to the already hip Café Abric temple. Skull-capped sushi chefs, hefty and innovative rolls. (Staff) 1306 Fulton, 567-7664, www.dajanigroup.net. Japanese/sushi, D, \$, AE/DC/DISC/MC/V.

Zazie is one of the best, possibly the very best, of the city's neighborhood French bistros. The excellent food is fairly priced and the service well-honed; even diners in the open-air garden at the rear of the restaurant will feel coddled. (PR, 1/07) 941 Cole, 564-5332, www.zaziesf.com. French, B/BR/L/D, \$, MC/V.

Ziryab brings a touch of eastern Med class to a slightly sketchy block of Divisadero in the Western Addition. The menu graciously innovates Middle Eastern standards while adding a California twist or two for fun. Faux stone-work lends a Vegas air to the setting. (PR, 3/07) 528 Divisadero, 522-0800. Middle Eastern, L/D, \$, AE/DC/DISC/MC/V.

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Al's Cafe Good Food Al's is the best dang diner in town. Everything here is great, from the home fries and eggs to the chili and burgers, and even the toast in between. (Staff) 3286 Mission, 641-8445, American, B/L, \$.

Angkor Borei Nicely presented smallish portions of really good food, friendly service, and excellent atmosphere way down on Mission Street. (Staff) 3471 Mission, 550-8417, www.cambodiakitchen.com. Cambodian, L/D, \$, AE/DISC/MC/V.

Aperto is the jewellike neighborhood Italian restaurant every neighborhood should have at least one of. The menu offers a wealth of Mediterranean comfort-food items, sometimes with California twists; pastas and seafood

dishes are reliably good. Take care not to fill up the the blanching focaccia. (PR, 4/07) 1434 18th St, 252-1625, www.apertosf.com. Italian, L/D, \$, AE/MC/V.

Aslam's Rasol reinvents a gently fading curry house as a high-powered rival to Dosa, in the next block. The food is fiery and elegant, and the menu strikes a fine balance between fleshly and fleshless choices. Desserts are not bad, particularly kuli, a house-made cardamom ice cream presented like a frozen sliced banana. (PR, 6/06) 1037 Valencia, 695-0599, www.aslamrasol.com. Indian/Pakistani, D, \$, MC/V.

Baraka takes the French-Spanish tapas concept, gives it a beguiling Moroccan accent — harissa, preserved lemons, merguez sausage — and the result is astonishingly good food. (Staff) 288 Connecticut, 255-0370, www.sfbaraka.com. Moroccan/Mediterranean, L/D, \$, AE/MC/V.

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (PR, 5/05) 1136 Valencia, 648-9020. French, D, \$ MC/V.

Blowfish glows red and inviting on an otherwise industrial and residential stretch of Bryant Street. Sushi — in pristine fingers of nigiri or in a half dozen inventive hand rolls — is a marvel. (Staff) 2170 Bryant, 285-3848, www.blowfishsushi.com. Sushi, L/D, \$, AE/DC/DISC/MC/V.

Blue Plate has a diner aura — bustle, clatter — but the Mediterranean food is stylishly flavorful. A great value. (Staff) 3218 Mission, 282-6777, www.blueplatesf.com. Mediterranean, D, \$, AE/MC/V.

Bodhi serves sturdy Vietnamese cooking at reasonable prices in an atmospheric setting like that of an art gallery. Portions are not small, so order accordingly. (PR, 11/07) 211 Valencia, 626-7750, www.bodhisf.com. Vietnamese, L/D, \$, AE/DISC/MC/V.

Bombay Ice Cream and Chaat Stop in for some Indian chaat — cheap, delicious fast food such as samosas and curries. (Staff) 552 Valencia, 431-1103. Indian takeout, L/D, \$.

Burger Joint makes hamburgers like you remember from your childhood, with lettuce, onion, tomato, and mayonnaise. (Staff) 807 Valencia, 824-3494, www.burgerjointsf.com. American, L/D, \$.

Cafe Ethiopia It's basically a coffeehouse, serving all the same coffees and teas and Toranis as anyone else. It's just that they also have great, cheap Ethiopian food. (Staff) 878 Valencia, 285-2728. Ethiopian, B/L/D, \$.

Cafe Gratitude specializes in surprisingly delicious, painstakingly prepared raw and vegan cuisine with a hippie attitude. For less than \$10, you will be full and healthy from buckwheat and Brazil nut cheese pizza, mock tuna salad and other herbaceous nut-based spreads, and sumptuous date-based smoothies. (Staff) 2400 Harrison, 824-4652, www.cafegratitude.com. Vegan, B/BR/L/D, \$, MC/V.

Cafe Phoenix looks like a junior-high cafeteria, but the California-dell food is fresh, tasty, and honest, and the people making it are part of a program to help the emotionally troubled return to employability. (Staff) 1234 Indiana, 282-9675, ext. 239, <http://www.cafephoenix.org>. California, B/L, \$, MC/V.

Caffe Cozzolino Get it to go: everything's about \$2 to \$4 more if you eat it there. (Staff) 300 Precita, 285-6005, Italian, L/D, \$, AE/MC/V.

Caffe d'Melano is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the café offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (Staff) 1314 Ocean, 333-3655, www.caffemelano.com. Italian/Argentine, B/L/D, \$, MC/V.

Caffe Vogalanga continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (Staff) 3234 22nd St, 642-0298, Italian, D, \$, MC/V.

Il Cantuccio strikingly evokes that little trattoria you found near the Ponte Vecchio on your last trip to Florence. (Staff) 3228 16th St, 861-3899, www.cantuccio.com. Italian, D, \$, MC/V.

Chez Maman Potrero Hill is snug, like flying coach on a particularly stingy airline, but the food — classic French country cooking, with some New World pizzazz — brings considerable comfort. Excellent salad nicole. Prices aren't trifling. (PR, 11/07) 1453 18th St, 824-7166, www.chezmamansf.com. French, L/D, \$, AE/MC/V. **SFAG**

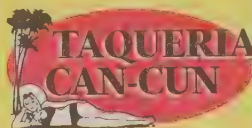
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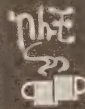
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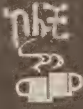
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film

The bottom of Leonard Whiting (left in left and center photos) has received the stamp of approval from various *Guardian* departments in this cheeky issue, but it's his equally lovely *Romeo and Juliet* costar Olivia Hussey (right photo and right in left and center photos) we're talking to this week. For good reason — who else has a résumé that ranges from Juliet to Mother Teresa to the mother of Norman Bates? Hussey takes center stage at Marc Huestis's latest Castro Theatre event.



Tiger Beat Bard

Love is eternally young and doomed — and sometimes naked — in Franco Zeffirelli's *Romeo and Juliet*

By Dennis Harvey
 > a&cletters@sfbg.com

If 1967 was the Summer of Love, then late 1968 through mid-1969 brought the seasons of mass deflowering. This wasn't due to LSD, flower power, or even the trickling down of the sexual revolution. Rather, it was the perfidious influence of a nearly 400-year-old play that teenagers had previously read and watched with glazed eyes. Franco Zeffirelli's big-screen version of *Romeo and Juliet* made underage sex look extremely hot, virtuous, and stick-it-to-the-man rebellious. And because it was rated G (until the Motion Picture Association of America subsequently wised up and gave it a PG) and based on, you know, the Bard, parents couldn't object.

Foolish adults, no not with it! As sheer incitement to Get Laid Now, this *Romeo and Juliet* was the worst celluloid influence on America's impressionable youth since *Splendor in the Grass* seven years earlier — and that was an old-

fashioned movie whose mature stars (Natalie Wood, Warren Beatty) were only playing at being teens. Plus, they kept their clothes on.

Not so Zeffirelli discovers Leonard Whiting and Olivia Hussey, age 17 and 15, respectively. It took her frenziedly heaving bosom and his famously bare ass (the shot that perhaps heated up gay lib as much as Stonewall) to add new life to hitherto yawnsville poetry, making everyone under the age of consent desperate to be in love, thwarted, secretive, coital, and tragic. That last is, after all, the ultimate teenage fantasy: to die knowing that grown-ups will finally realize that crushing your delicate feelings drove you to it. Oh, now you're sorry! Enjoy that eternal guilt! (In 1981, Zeffirelli would film the ultimate camp incarnation of this theme, *Endless Love*.)

Much was made of the principals' youth, for once close to that of the characters as envisioned by Shakespeare. The most famous prior screen version, MGM's 1936

extravaganza, had cast thirty- to fiftysomethings in the lead roles. Onstage, various famed thespians practically portrayed the young lovers into senility. Zeffirelli — who'd successfully tamed famous couple Richard Burton and Elizabeth Taylor in a robust *Taming of the Shrew* the year before — not only selected young actors but also juiced *Romeo and Juliet* with a hyperbolic style designed to excite. The film's color-saturated photography, costumes, and production design make Renaissance-era Veronese life the apex of sensuality. Nino Rota's score (with a love theme that topped the United States pop charts as a Henry Mancini instrumental) is romantic catnip. Male testosterone — including that of Tybalt, as played by Michael York, who'd never seem so flamingly heterosexual again — jumps off the screen in splendor, with equally rattling sword fights and projectile codpieces.

The goal was intoxication, and as obvious as some of the above tactics might appear now, *Romeo and Juliet* remains a heady brew. The mega make-out movie's principals handled such fantastic early pop culture fortunes with varying success. Hussey carved out a long, diverse adult acting career in projects around the globe. Whiting, an unhappy teen idol ("Oh Romeo, Romeo, why are you so difficult

to talk to?" *Tiger Beat* lamented), tried to earn cred in an eccentric array of projects. But most were poorly received, apart from 1973's exceptional all-star TV movie *Frankenstein: The True Story*, in which he played the bad doctor. The next year he retired to engage in other pursuits.

Zeffirelli — an opera director before, during, and after his relevancy as a screen auteur — revealed himself to be a maestro of overripe kitsch in such films as 1971's *Brother Sun, Sister Moon* (a now-unwatchable Jesus People Movement-era shampoo-commercial take on St. Francis), 1988's *Young Toscanini* (La Liz meets C. Thomas Howell), and 1999's Cher-starring Fascist Italy soft sell *Tea with Mussolini*. He's openly gay, yet a big-time papist (who supports the church's stance on homosexuality), as well as a member of media magnate and corruption magnet Silvio Berlusconi's conservative Forza Italia party. One of his greatest legacies may turn out to be inadvertent: Bruce Robinson, who plays Benvolio in *Romeo and Juliet*, later claimed Zeffirelli's on-set overtures inspired the genius character of Uncle Monty in Robinson's immortal 1987 directorial debut, *Withnail and I*.

Thanks to Marc Huestis's one-night-only 40th anniversary revival
 CONTINUES ON PAGE 58 >>

FROM JULIET TO MOTHER TERESA AND MRS. BATES: OLIVIA HUSSEY ON HER WILD CAREER

Born in Argentina and raised in England, Olivia Hussey was just 15 when she was chosen to play ill' miss Capulet in the 1968 version of *Romeo and Juliet*. Since then she's had a bewilderingly diverse career that encompasses work with Burt Lancaster ("a lovely gentleman"), Vanessa Redgrave ("such a giving lady"), and Michael Jackson (Hussey acted in an unreleased Jackson music video that also featured Lou Ferrigno), as well as legendary softcore directors Radley Metzger and Zalman King. Hussey has played the Virgin Mary, Mother Teresa, and Norman Bates's mom. She's done voice work on *Pinky and the Brain* and Nintendo games. She appeared in the infamous 1973 musical version of *Lost Horizon* and starred in the 1974 mother of all slasher flicks, *Black Christmas*. She's been in adaptations of Sir Walter Scott, Stephen King, and Harold Robbins. Her résumé also includes *Turkey Shoot* (a.k.a. *Escape 2000*), a particularly nasty and effective 1980 Australian spin on "The Most Dangerous Game."

In addition to acting gigs, the still gorgeous 56-year-old Hussey remains busy with her clothing line of romantic kaftans and tunics, which are quite beautiful. She's also

CONTINUES ON PAGE 58 >>

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Romeo CONT.,

at the Castro Theatre — with Hussey in person, interviewed, and no doubt impersonated by local personalities in the preshow — Zeffirelli's *Romeo and Juliet* will be celebrated as a cultural phenomenon. The cheesy contemporary amp-up that Baz Luhrmann engineered in 1996, with Leonardo DiCaprio and Claire Danes doing the heavy breathing, also struck a

popular adolescent chord, but its trendy vulgarity has already aged a whole lot worse than Zeffirelli's version. The latter remains breathless, and is duly classic. **SFBG**

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FROM JULIET TO MOTHER TERESA AND MRS. BATES: OLIVIA HUSSEY ON HER WILD CAREER

CONT.,
a sales rep for mangosteen beverage ZanGo (the health benefits of which had not yet been determined as of deadline by yours truly). She recently spoke with me by phone from her Los Angeles home. The interview had been delayed by a home emergency.

OLIVIA HUSSEY I really have to apologize for missing your call earlier.

SFBG No problem, but as punishment my questions will now be limited to *Lost Horizon* and *Turkey Shoot*.

OH Oh god! But people do ask me about *Turkey Shoot*. I laugh about it as one of the worst movies ever made. Yet a friend of mine in Rome loves it — he hosts regular screenings.

SFBG I actually heard your *Romeo and Juliet* before seeing it. A junior high English teacher played the soundtrack to our class, which laughed uncontrollably because there's so much panting. Of course, it made sense in context later on.

OH Oh yes. Franco [Zeffirelli] really pushed us for what he called "that breathlessness of youth." He was obsessed with it.

SFBG Speaking of which, your breasts were so pushed-up — you must have been extremely tightly corseted.

OH I was! A lot of the clothes were very imperial style, [with] high-breasted velvet. But to get them even more so I had interior corsets pulled tight — it was really hard to breathe. Sometimes they had to take breaks between shots simply because the costumes drenched me with sweat.

SFBG Your *Romeo, Leonard Whiting* — are you still in touch?

OH We're still close; I just spoke to him last week. Most actors do maybe a hundred films, and they're lucky if they do one real classic that's remembered. *Romeo and Juliet* is still shown to students everywhere. I get e-mails from young people all over the world. It's such an honor.

SFBG What was it like working with Zeffirelli on both *Romeo and Juliet* and *Jesus of Nazareth*?

OH He's the best. In a perfect world I would have worked with him only, forever. People always ask if I had a crush on Romeo, but I had a crush on Franco! The man had so much passion for what he did.

SFBG Your career slowed down for a few years immediately afterward.

OH I was offered all kinds of things. But when I was the hottest young actress in the world, I didn't feel like acting. I'm that kind of person.

SFBG You got very busy later on, though. What are some of your other personal favorite movies or roles?

OH I loved doing a 1974 low-budget film in Canada with a new director, Bob Clark — *Black Christmas*. We had a blast. Much later I auditioned for the Steve Martin film *Roxanne*, and he stuck around just to meet me. He said, "You starred in one of my favorite films of all time." I said, "Oh, *Romeo and Juliet*?" But it was *Black Christmas*. He'd seen it 10 or 12 times.

SFBG Any particularly unpleasant experiences?

OH I didn't like doing [the all-star 1978 Agatha Christie mystery] *Death on the Nile*. I had agoraphobia at the time, and that was really hard. On the other hand, Peter Ustinov was so much fun, Angela Lansbury an absolute delight, and David Niven lovely. We were all so excited to meet Bette Davis — she was such a legend. But it's awful to work with someone who's just unpleasant.

Also, three weeks into rehearsals for *Lost Horizon*, I knew it was going to be bad. [Costume designer] Jean Louis kept asking me, "Are you eating too much?" and letting out my waistlines. I was afraid to tell the studio I was pregnant. (Dennis Harvey)

FILM

MyZombieSpace

Diary of the Dead eats brains — and spews TMI

By Cheryl Eddy

> cheryl@sfbg.com

George A. Romero's new movie, *Diary of the Dead*, isn't really by Romero. It's not even called *Diary of the Dead*. It's actually called *The Death of Death*, and it's by ambitious student filmmaker Jason (Joshua Close), who happens to already be shooting a horror movie when zombie o'clock rolls around. At least that's the conceit of *Diary*, a supposedly self-filmed tale that was completed long before *Cloverfield* stomped its way across New York City but will no doubt be seen as hooking onto that film's monster success.

Jason and his film-school buddies — including his take-charge girlfriend, Debra (Michelle Morgan) — first learn about the zombie outbreak from a radio broadcast. As the film progresses (it's a road movie, with much chugging down rural routes in a Winnebago), the kids remain connected to the outside world via television and, more important, the Internet, portrayed as the only reliable information source as chaos takes over and cell phones go dead.

While there are some juicy zombie scenes and a few crowd-pleasing moments (nobody who sees *Diary*

will forget the Amish guy), the film is less concerned with glorious gore than, say, the 2004 *Dawn of the Dead* remake. Romero is known for making horror films "with an underlying thread of social satire" (just like *Diary* protagonist Jason), but here the thread is laid completely bare. Debra's somber voice-over tends to overexplain, uh, everything; as in *Cloverfield*, none of the characters are particularly interesting or sympathetic, and the device of having the camera be part of the story rapidly becomes annoying.



Humans — and the occasional doubly undead mummy — are camera whores in George A. Romero's *Diary of the Dead*.

PHOTO BY STEVE WILKIE

WHEREFORE ART THOU, ROMERO? THE ZOMBIE AUTEUR SPEAKS!

On returning to his independent filmmaking roots: When we made [1968's *Night of the Living Dead*] we were just a bunch of young people in Pittsburgh. We had a commercial production company, so we had our own equipment, and we audaciously decided that we should go out and make a movie. So the first one was real guerrilla filmmaking — but actually the first five or six films that I made were completely independent. *After Dawn of the Dead* [1978] we hooked up with a distributor-production company, and they financed us to some bigger budgets. But even those films were independent. There was a period when I was courted by Hollywood and made a couple of studio pictures and was getting very discouraged. Finally, the last zombie film that I made, *Land of the Dead* [2005], was for Universal. And they really let me alone — they let me make that movie. But it was a grueling process. And I realized, "Man, this is all getting too big. It's approaching Thunderdome here." I felt this incredible disconnect with the roots, with where it all came from. I really wanted to throttle down and back up and see if I had the energy and the chops to go do another really low-budget film. I needed to revitalize myself.

On the trend of movies using the self-filming technique: I haven't seen *Cloverfield*. *Redacted*, I guess, was similar. *Vantage Point* I haven't seen. I thought that we would be the originators of it, but now I guess I have to say we're part of a trend. I think there's some kind of collective subconscious — all the world has a camera these days. I think it's rather obvious for fiction writers, filmmakers,

whatever, to take note of that and use it. It's pretty scary, this blogosphere — man, you just wonder who's out there throwing up all these ideas.

On finding truth in the media, be it mainstream or underground: To me that's the argument that's central to [*Diary of the Dead*]. When there were three networks, sure, [the news] was all being managed and controlled and spun, no doubt. Now it's completely unmanaged. And it's not even necessarily all information — it's opinions, viewpoints. Anybody could get on there with any kind of an idea and find followers. That's what spooks me. What would you rather have: it being controlled but not be insightful, or would you rather have this chaos? And I don't have the answer to that. I almost blame the public more than anybody else for being suckered into it and not bothering to do their own homework. People would rather have somebody tell them the way it is, and go along with it.

On the living dead: The zombies, to me, don't represent anything except the disaster. They could be a hurricane. They could be an approaching asteroid. My stories have always been about the people and how they respond or fail to respond or respond improperly — and keep trying to preserve the world as they knew it instead of readjusting to whatever these changes are on the planet. The zombies are just zombies. They're the reason that I can get these movies made. They're the fun part of it! But to me, they don't represent anything in particular. (Eddy)

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4. Winners will be determined by most correct answers. Ties will be broken by random drawing.
5. Employees or agents of participating sponsors are not eligible.
6. No phone calls, please.
7. Winners will be notified by phone, or email by March 31, 2008.
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- ☐ ATONEMENT
- ☐ JUNO
- ☐ MICHAEL CLAYTON
- ☐ NO COUNTRY FOR OLD MEN
- ☐ THERE WILL BE BLOOD

DIRECTING

- ☐ THE DIVING BELL AND THE BUTTERFLY
- ☐ JUNO
- ☐ MICHAEL CLAYTON
- ☐ NO COUNTRY FOR OLD MEN
- ☐ THERE WILL BE BLOOD

ACTOR IN A LEADING ROLE

- ☐ George Clooney in MICHAEL CLAYTON
- ☐ Daniel Day-Lewis in THERE WILL BE BLOOD
- ☐ Johnny Depp in SWEENEY TODD THE DEMON BARBER OF FLEET STREET
- ☐ Tommy Lee Jones in IN THE VALLEY OF ELAH
- ☐ Viggo Mortensen in EASTERN PROMISES

ACTRESS IN A LEADING ROLE

- ☐ Cate Blanchett in ELIZABETH: THE GOLDEN AGE
- ☐ Julie Christie in AWAY FROM HER
- ☐ Marion Cotillard in LA VIE EN ROSE
- ☐ Laura Linney in THE SAVAGES
- ☐ Ellen Page in JUNO

ACTOR IN A SUPPORTING ROLE

- ☐ Casey Affleck in THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD
- ☐ Javier Bardem in NO COUNTRY FOR OLD MEN
- ☐ Philip Seymour Hoffman in CHARLIE WILSON'S WAR
- ☐ Hal Holbrook in INTO THE WILD
- ☐ Tom Wilkinson in MICHAEL CLAYTON

ACTRESS IN A SUPPORTING ROLE

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- ☐ ATONEMENT
- ☐ AWAY FROM HER
- ☐ THE DIVING BELL AND THE BUTTERFLY
- ☐ NO COUNTRY FOR OLD MEN
- ☐ THERE WILL BE BLOOD

WRITING (ORIGINAL SCREENPLAY)

- ☐ JUNO
- ☐ LARS AND THE REAL GIRL
- ☐ MICHAEL CLAYTON
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PHOTO OF CARIAGA BY ROSE HUMPHREYS

REVIEW A semisequel to writer-director Eric Byler's 2002 debut feature, *Charlotte Sometimes*, this low-key but quietly devastating relationship meltdown in the mode of Harold Pinter and Neil LaBute is his best work to date. Tre (Daniel Cariaga) is a burly, shaved-headed, aggro personality who burns rubber driving drunk and reckless one night to the Santa Monica Mountains house of longtime bud Gabe (Erik McDowell) and his girlfriend, Kakela (Kimberly-Rose Wolter). On the run from yet another bridge burned, Tre's irked to find the guesthouse already occupied — by prickly Nina (Alix Koromzay), who has just left her husband. It's dislike at first sight for the two temporary residents: she's tightly wound, and he likes to push people's buttons for the hell of it. Yet in Byler and Wolter's screenplay, that negative spark doesn't at all preclude their ending up in bed — it might even hasten the event. Meanwhile, Tre embarks on an even more perverse path, playing on rudderless trust funder Kakela's self-doubts to seduce her away from the trusting, oblivious Gabe. Does this angry thirtysomething slacker antihero ("I reject the notion that a steady job makes me successful and a college degree makes me smart," he protests) simply see her as another female meal ticket? Is he really interested in her? Or is his agenda some complicated, half-acknowledged result of feelings of resentment and possessiveness toward his best friend? Tense and ambiguous, with sharp character detailing and explanatory background spaces left artfully blank, this is the kind of cunning, sardonic psychological study that pays off in grim affirmation of the worst suspicions about human nature. See it with someone you want to break up with. (Dennis Harvey)

TRE Opens Fri/15 at the Four Star Theater. See Movie Clock at sfbg.com

Film listings are edited by Cheryl Eddy. Reviewers are Robert Avila, Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Johnny Ray Huston, Maria Komodorova, Lynn Rapoport, Sara Shcheron, Jason Shamai, and Matt Sussman. The film intern is Jennique Mason. For rep house showtimes, see Rep Clock, page 63. For first-run showtimes, see Movie Clock at sfbg.com. For complete film listings, see www.sfbg.com.

SAN FRANCISCO INTERNATIONAL FILM FESTIVAL

The 10th San Francisco IndieFest runs through Feb 20 at the Roxie, 3117 16th St, SF; and Victoria Theater, 2961 16th St, SF. Tickets (most shows \$10) are available at www.sfbg.com.

WED/13
Roxie "Bay Area Shorts" (shorts program), 5. *Broke Sky* 7:15. *Pop Skull* 9.

THURS/14
Roxie "My American Legacy" (shorts program) 5. *Frownland* 7:15. *Sexina: Popstar*, P.I. 11:45.

FRI/15
Roxie "Dead On" (shorts program) 5. *La Trinchera Luminosa del Presidente Gonzalo* 7:15. *Liberty Kid* 9:30. *Never Belongs to Me* 11:45.
Victoria *Finding Kraftland* 5. *Most Likely To* 7:15. *Sleepwalking Through the Mekong* 9:30.

SAT/16
Roxie *One Night* 12:30. "Dead On" (shorts program) 2:45. *Broke Sky* 5. *Frownland* 7:15. *Sexina:*

Popstar, P.I. 9:30. *Paranormal Activity* 11:45.
Victoria *Sleepwalking Through the Mekong* 12:30. *Row Hard*, *No Excuses* 2:45. "Real Women Have Nerve" (shorts program), 5. *Urim and Thummim* 7:15. *Jetsam* 9:30.

SUN/17
Roxie *La Trinchera Luminosa del Presidente Gonzalo* 12:30. "My American Legacy" (shorts program) 2:45. *A Life in Hashishtan* 5. *Bomb It* 7:15. *Liberty Kid* 9:30.
Victoria *Urim and Thummim* 12:30. *Finding Kraftland* 2:45. *Driving to Zigzagland* 5. *Paranoid Park* 7:15. *Row Hard*, *No Excuses* 9:30.

MON/18
Roxie *Electric Heart: Don Ellis* 5. *Jetsam* 7:15. *Driving to Zigzagland* 9:30.

TUES/19
Roxie "Real Women Have Nerve" (shorts program), 5. *Most Likely To* 7:15. *A Life in Hashishtan* 9:30.

OPENING
"Academy Award Nominated Animated and Live Action Short Films" Despite being in a format that is all too often overlooked, this year's Academy Award-nominated short films surely impress — and what comes with the freedom of a lesser commercial medium are films that could refresh even the worst Hollywood cynics. The beauty and craftsmanship of British live-action Western *The Tonto Woman* or the new-wave whimsy of French live-action comedy *Le Mozart des Pickpockets* (The Mozart of pickpockets)

are no doubt convincing calling cards for future feature works. Josh Raskin's *I Met the Walrus* animates a late '60s interview with John Lennon conducted by 14-year-old Jerry Levitan, who successfully sneaked into the star's hotel room armed with a reel-to-reel tape recorder; and yes, it's as good as it sounds. After watching Canadian animated shorts *I Met the Walrus* and *Madame Tutti-Putti*, I can confidently agree with Carter Pilcher (the chief executive of Shorts International) that these definitely make for "a better night out than most full-length movies." The unique Tim Burton-esque, 1910-at-the-seaside aesthetics of silent train-boarding *Madame Tutti-Putti* leaves you begging for more, like, say, a TV series? Pretty please? (Animated program, 1:30; live-action program, 2:17) *Embarcadero, Shattuck* (Mason)

THE BAND'S VISIT Eran Kolirin's buoyant comedy about a Egyptian orchestra passing a night in a dusty outpost of Israel skimps on cross-cultural catharsis, a good thing since using music to express humanistic universalism is about as fresh a conceit as hitching innocence to children's dirty faces. Tawfiq (Sasson Gabai) is the band's conductor, a starched-uniform sort who finds a natural siphon in Dina (*Late Marriage's* Ronit Elkabetz), the earthy Israeli who hosts the Arabic strangers at her *Baghdad Café*-like lunch spot. The band spills up for their layover and the film's narration cleaves in turn, unburiedly cutting between different Israeli-Egyptian communiqués, all of them peppered with bittersweet notes which feel a little too pitched to dispel the sense of overlaid naturalism which hangs over Kolirin's film. The winner of the Un Certain Regard prize at last year's Cannes Film Festival, *The Band's Visit* locates cultural differences gently, in language and disposition — an ingratiating play for certain, though one handled here with a light touch. (1:29) Albany, Embarcadero. (Goldberg)

DEFINITELY, MAYBE William Hayes (Ryan Reynolds) picks up young daughter Maya (Abigail Breslin) from school to find she's just had an awfully early first Sex Ed class and is full of embarrassing questions. In particular, she demands to know just how he and her mom — who are currently in the process of an amicable divorce and already splitting Maya's custody between their separate Manhattan residences — came to be married. Plus, she wants to know exactly how many women he dated (and had "practice" premarital sex with) before her mom. He reluctantly agrees to tell her, on the condition that this bedtime story will have the names changed, so she will have to guess which "character" Mommy turned out to be. Thus we roll back to 1992, when Bill leaves perfect college sweetheart Emily (Elizabeth Banks) for two months to work on Bill Clinton's first presidential campaign in Manhattan. She's not happy about the separation, but he assures her their relationship can weather the break. That proves trickier than expected, however, in part because he soon makes friends with two very different but equally attractive women: Emily's erstwhile freshman roommate Summer (Rachel Weisz), a driven aspiring journalist currently shacking up with a former political analyst (Kevin Kline); and April (Isa Fisher), a defiantly apolitical, somewhat rudderless free spirit who works at the campaign headquarters for cash rather than cause. His romantic fortunes unpredictably revolve around all three women for years on end — maybe bouncing between them a few too many times toward the end. The ending could have been less big-Hollywood-finish conventional, and Breslin plays one of those only-in-movies uberprecocious kids that you will soon want to shut up. But those minor flaws aside, writer-director Adam Brooks's film is that rare thing: a mainstream romantic comedy that's intelligent, funny, bittersweet, and has appealing performers playing characters who act like real people. A very pleasant surprise. (2:07) Shattuck. (Harvey)

DIARY OF THE DEAD See "ZombieSpace," page 58. (A-35) Lumiere, Shattuck

EVERYTHING'S COOL Filmmakers Daniel B. Gold and Judith Helfand sharpen their knives on the "debate" over global warming in *Everything's Cool*, a documentary of grave implications and irreverent means. Mixing animation, Michael Moore-style bravura and interviews with sympathetic climate experts and biofuel proponents, Gold and Helfand deliver their inconvenient truth in a jazzy package. Whether this move seems canny or cloying will largely depend on the viewer, as *Everything's Cool's* conclusions are as close to foregone as can be. Those looking to feel wounds will find plenty to jeer in the film's review of the Bush administration's oil-kissed disregard for scientific reports made for the egregious Council on Environmental Quality. (1:40) Roxie. Jumper Doug Lyman directs Hayden Christensen

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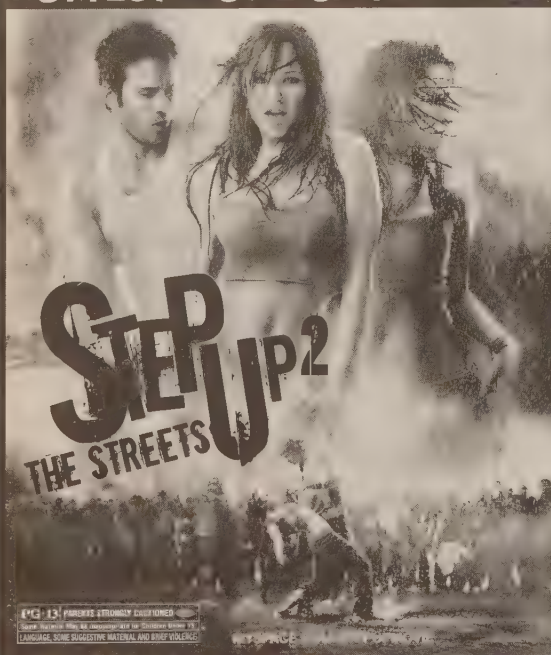
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Schedules are for Wed/13–Tues/19 except where noted. Director and year are given when available. Double features are marked with a * A. All times are pm unless otherwise specified.

ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atastite.org. \$6–20. San Francisco Cinematheque presents: "Video Valentines," with George Kuchar and Anne McGuire, Thurs, 8. "21 Grand Benefit," live music with Murder Murder, KIT, Cryptacize, Face, and SL Morse, Fri, 8:30.

CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$6–9. The Assassination of Jesse James by the Coward Robert Ford (Dominik, 2007), Wed, 1:30, 4:45, 8. *Romeo and Juliet* (Zeffirelli, 1968), Thurs, 7. With star Olivia Hussey in person; tickets (\$12.50–25) at www.ticketweb.com. *Blade Runner: The Final Cut* (Scott, 1982/2007), Fri/15 and Feb 17–21, 7:30 (also Sun/17–Mon/18 and Feb 20, 2, 4:30); Sat/16, 2, 4:30. "An Evening with Kathy Griffin," Sat, 11. For info on this event (\$35–100), presented by the Bears of San Francisco, email info@bosf.org

CERRITO SPEAKEASY 10070 San Pablo, El Cerrito; www.cerritospeakeasy.com. \$10. "Thrillville's Giant B Movie Valentine's Show," *Konga* (Lemont, 1961) and *Reptilus* (Bang and Pink, 1961), Thurs, 7:30. With performances by Hot Pink Feathers and Gorilla X.

CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$5.50–9.25. *The Diving Bell and the Butterfly* (Schnabel, 2007), call for dates and times. 4 Months, 3 Weeks and 2 Days (Mungiu, 2007), call for dates and times. *Persepolis* (Satrapi and Peronnaud, 2007), call for dates and times. *Honeydripper* (Sayles, 2007), Feb 15–21, call for times. "Academy Award-Nominated Short Films," Feb 15–21, call for times.

NILES ESSANAY SILENT FILM MUSEUM 37417 Niles, Fremont; www.nilesfilmuseum.org. \$5. "Mid-Winter Comedy Festival," Fri–Sun, call for times.

PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, www.bampfa.berkeley.edu. \$5.50–9.50. "Film 50": *Battleship Potemkin* (Eisenstein, 1925), with lecture by Marilyn Fabe, Wed, 3. "African Film Festival," "Young Rebels: New Visions from Africa," shorts program, Wed, 6:30. *Life on Earth* (Sissako, 1998) and *Rostov-Luanda* (Sissako, 1997), Wed, 8:10. *The Forgotten Man* (Lewat-Hallade, 2004) and *A Love During the War* (Lewat-Hallade, 2005), Sun, 5:30. "A Theater Near You": *Let's Get Lost* (Weber, 1988), Thurs, 6:30 and Fri, 9. *Jean-Pierre Léaud: The New Wave and After*, *Masculine Feminine* (Godard, 1966), Thurs, 8:50. *Weekend* (Godard, 1967), Fri, 7. *Out 1: Spectre* (Rivette, 1973), Sun, 1. "Matinees for All Ages: Betty Boop, Popeye, and Friends" (Fleischer, 1930–36), shorts program, Sat, 3. "The Medieval Remake": *Faust* (Murnau, 1926), Sat, 6:30. *The Flowers of St. Francis* (Rossellini, 1950), Sat, 8:40. "Experimental Documentaries," "Paper Tiger Reads Paper Tiger Television" (2007), Tues, 7:30.

RED VIC 1727 Haight, SF; (415) 668-3994. \$5–8.50. *Annie Hall* (Allen, 1977), Wed–Thurs, 2, 7:15, 9:20. *The Darjeeling Limited* (Anderson, 2007), Fri–Sat, 7:15, 9:30 (also Sat, 2, 4:15). *Lust, Caution* (Lee, 2007), Sun–Mon, 8 (also Sun, 2, 5). *Kurt Cobain: About a Son* (Schnack, 2006), Feb 19–20, 7:15, 9:20 (also Feb 20, 2).

ROXIE FILM CENTER 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$5–10. *Black White + Gray* (Crump, 2007), Wed–Thurs, 8, 9:45 (also Wed, 4:45). *The Business of Being Born* (Epstein, 2008), Wed–Thurs, 6:15 (also Wed, 3). "San Francisco Independent Film Festival," Feb 13–20. See film listings.

SAN FRANCISCO LGBT CENTER 1800 Market, SF; (415) 703-8650, www.frameline.org. Free. "Frameline at the Center: Free Screenings for the Community": *The Year of Paper* (Rouse and Parker), Thurs, 7:30.

SAN FRANCISCO MUSEUM OF MODERN ART 151 Third St, SF; (415) 357-4000, www.sfmoma.org. \$5 or free with museum admission (\$7–12.50). "The Films of Emile de Antonio": *Underground* (1976) and *In the King of Prussia* (1982), Sat, 1, 3.

STAGE WERX 533 Sutter, SF; kweitzmann@hotmail.com. \$10. *Last Call* (Weitzmann, 2008), Tues, 8.

YERBA BUENA CENTER FOR THE ARTS 701 Mission, SF; (415) 978-2787, www.ybca.org. \$8. *Zidane: A 21st Century Portrait* (Gordon and Parreno, 2006), Wed and Fri–Sat, 7:30 (also Sat, 2, 4, 9:30). *In Search of Kundun* (Wilson, 1997), Thurs, 7:30. *Chasing Buddha* (Courtin-Wilson) with "Satya: A Prayer for the Enemy" (Bruno, 2000), Sun, 2. San Francisco Cinematheque presents: "Jesse Stead/Robert Nelson: Inhale the Microcosm," Sun, 7:30. **SFBG**

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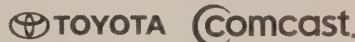


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first run venues

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Balboa 38th Ave/Balboa. 221-8184. www.balboamovies.com.

Bridge Geary/Blake. 267-4893. 777-FILM. #025.

Century Plaza Noor off El Camino, South SF. (650) 742-9200.

Century 20 Junipero Serra/John Daly, Daly City. (650) 994-7469.

Clay Fillmore/Clay. 267-4893. 777-FILM. #096.

Embarcadero Center Cinema 1 Embarcadero Center, promenade level. 267-4893. 777-FILM. #154.

Empire West Portal/Vicente. 661-2539.

Four Star Clement/23rd Ave. 666-3488.

Kabuki Cinema Post/Fillmore. 929-4650.

Lumiere California/Polk. 267-4893. 777-FILM. #097.

Metreon Fourth St/Mission. 1-800-FANDANGO, #705.

Metro Union/Webster. 931-1685.

1000 Van Ness 1000 Van Ness. 1-800-231-3307.

Opera Plaza Van Ness/Golden Gate. 267-4893. 777-FILM. #028.

Presidio 2340 Chestnut. 776-2388.

San Francisco Centre Mission between Fourth and Fifth sts. 538-3456.

Stonestown 19th Ave/Winston. 221-8182.

Vogue Sacramento/Presidio. 221-8183.

OAKLAND

Grand Lake 3200 Grand, Oakl. (510) 452-3556.

Jack London Stadium 100 Washington, Jack London Square, Oakl. (510) 433-1320.

Parkway 1834 Park, Oakl. (510) 814-2400.

Piedmont Piedmont/41st St, Oakl. (510) 464-5980. 777-FILM. #020.

BERKELEY AREA

Albany 1115 Solano, Albany. (510) 464-5980. 777-FILM. #013.

AMC Bay Street 16 5614 Shellmound, Emeryville. (510) 457-4262.

California Kittredge/Shattuck, Berk. (510) 464-5980. 777-FILM. #015.

Elmwood 2966 College, Berk. (510) 649-0530.

Emery Bay 6330 Christie, Emeryville. (510) 420-0107.

Oaks 1875 Solano, Berk. (510) 526-1836.

Orinda 4 Orinda Theater Square, Orinda. (510) 254-9060.

Shattuck Cinemas 2230 Shattuck, Berk. (510) 464-5980. 777-FILM. #024.

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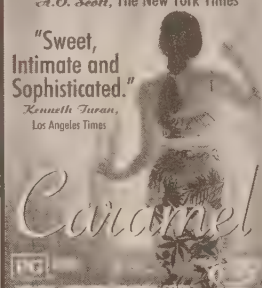
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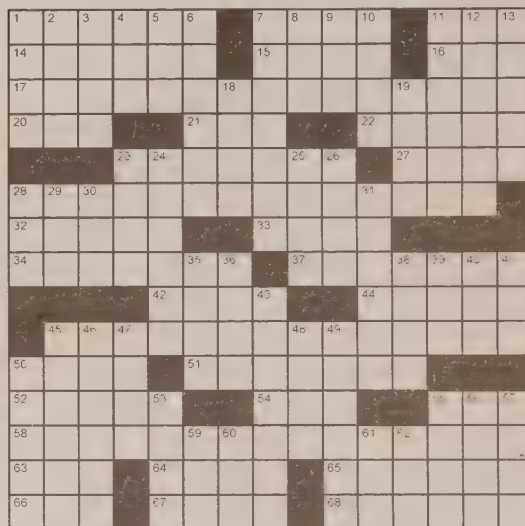
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Ink Well by Ben Tausig

"Duh!" 2 13 08



Across

1. Golden Rule people
7. Male buds
11. Source of support for women
14. Owner of Mr. Bigglesworth
15. Porn site section
16. Comics cry
17. Murderer's graffiti?
20. Wasted one
21. The NRA once called its agents "jack-booted thugs"
22. La Castro Taqueria meat
23. Firefox maker
27. Flipped thing
28. Mocks lies?
32. Conscious
33. Wet blanket?
34. Dr. Shepherd portrayed, on "Grey's Anatomy"
37. Passed
42. "House of Bush, House of ____: The Secret Relationship Between the World's Two Most Powerful Dynasties"
44. ____ Janeiro
45. Prohibited from buying cosmetics?
50. Cannes film
51. Cubist who had an affair with Coco Chanel
52. Part of UV
54. Toronto's prov.
55. ETS exam
58. Manufacture candy?
63. 1993 New York City Marathon winner Pippig
64. Painter Paul whose work was labeled "degenerate" by the Nazis
65. Dermatitis type
66. Kind of rally or talk
67. Chatted with, via AOL
68. One who picks up the Bay Guardian, presumably

Down

18. Aural
19. Bananas
23. Car sticker no.
24. Little ____ (nickname for the Russian neighborhood of Brighton Beach, Brooklyn)
25. Post office annoyance
26. Lots and lots
28. Tampon alternative
29. Filmmaker Boll who boxed (and defeated) five of his harshest critics
30. Kitschy golf hat
31. Towers above
35. Old West icon
36. Cosmonaut Gagarin
38. "Keep it real..."
39. Mazel ____
40. Former name of Tokyo
41. Place for a La-Z-Boy, maybe
43. Made transparent
45. Cut, as liquid
46. Offer drugs to, perhaps
47. European capital that houses the Universal Postal Union
48. Great
49. Horse handler
50. Clown
53. 5' 5" supermodel Devon
55. Leave behind, as a coat
56. "Holla ____"
57. Nicholas or Alexander, e.g.
59. Einstein's birthplace
60. Golfer's holder
61. Jewelry, to R. Kelly
62. Wu-Tang member with a noted chess obsession

Last week's solution

G	A	T	E	L	A	T	K	A	S	A	P	S
I	C	O	N	U	P	L	I	T	Y	U	L	E
N	O	N	T	O	X	I	C	A	V	E	N	G
S	R	O	N	U	N	D	O	U	B	T		
U	N	F	A	I	R	G	R	O	U	N	D	S
I	T	S	O	N	I	D	E	O	L	I	O	N
N	E	U	S	A	N	I	N	K	N	A	G	
C	A	N	S		S	U	V	S	O	R	E	S
A	R	T	I	S	T	I	C	U	W	E		
S	I	N	A	I		L	E	O		N	A	E
C	O	N	T	R	A	B	A	N	D	W	A	G
O	W	E	R		T	U	P	A	C	S	E	M
T	A	D	A		E	M	B	E	D		P	R

Call (330) 328-3264 for free hints to this week's puzzle

double team psychic dream

FEB. 13-19

Mercury goes direct Feb. 19.

ARIES

March 21–April 19
Frankly, you don't have all the information you need this week. In light of this bad news, we believe it would be stupid of you to act on a righteous-feeling impulse. We know you want to be the boss of the situation, but that position is simply not open right now.

TAURUS

April 20–May 20
Not to gross you out with a powerful metaphor, but it's like you're going through a long, dark tunnel paved with your own poop. You keep trying to run out the way you came in, but the turd tunnel isn't going anywhere, and sooner or later you'll have to move through it. Have faith and go forward.

GEMINI

May 21–June 21
Gemini, we think you can stop acting out and being so goddamn wilful, and instead quietly figure out what your truth is and hunker down with it in a humbler fashion. Be present in your world while projecting yourself into your preferred future and trust in your total awesomeness.

CANCER

June 22–July 22
You're going to have some pesky anxiety, but that doesn't need to prevent you from creating security in your world or taking the opportunity to enjoy it. Wash your sheets and schedule some time to hang out in bed reading your favorite book or something nice like that.

LEO

July 23–Aug. 22
You'll be presented with clear examples of what you're like when you're emotionally checked in versus when you're out of your heart, out of your body, and running around bat-shit crazy in your head. Be attuned to the difference so you can harness your power efficiently.

VIRGO

Aug. 23–Sept. 22
The more energy you put into planning and strategizing, the better your next few weeks are going to look and feel. Apply this prudent scheming to your relationships and things will be awesome, but you'll also benefit from organizing mail and taking care of business in general.

LIBRA

Sept. 23–Oct. 22
Libra, you're having ego issues. Before you try to figure out what the hell the problem is, we urge you to get really grounded. Are you tripping because your ego is out of control or because you're engaged in self-preservation? Processing your losses emotionally as well as mentally lends clarity.

SCORPIO

Oct. 23–Nov. 21
This week brings you the magical opportunity to embody your potential and best interests in a bigger and better fashion. Take a major time-out to indulge in some serious self-reflection and introspection so you can make the necessary changes to your behaviors.

SAGITTARIUS

Nov. 22–Dec. 21
Sag, you have no idea how much it pains us to give you this week's Sucks to Be You Award. We don't like it at all. In the face of this bastard week, all you can do is yield. Let go of insecurities, let go of attachments, let go of the past, and stay as present as you can in the moment.

CAPRICORN

Dec. 22–Jan. 19
The benevolent universe wants you to redistribute your load, and we hope you'll take advantage of the helpful energy shooting into your corner right now to do just that. You may think you can't wear too many sparkly gold necklaces, but even gorgeous jewelry can get tangled.

AQUARIUS

Jan. 20–Feb. 18
It may help you to hear from an outside source — like a couple of psychics, perhaps — that you're OK. You're OK! But you're not in control. You're not in the driver's seat. In fact, you don't even have a driver's license. Find the strength to find your strength without being in charge.

PISCES

Feb. 19–March 20
Pisces, take stock of your life. Check out all of the stuff you're hauling. Can you sustain it? Have you taken your plate to the buffet of life and piled on a bit too much prime rib? Do you know how sick you're going to feel if you gorge yourself? Scale it back or you'll barf. **SFBG**



Buddy movie

By Andrea Nemerson

> andrea@altsexcolumn.com

Dear Andrea:

Recently I shared a hotel room with a buddy on a trip and we masturbated together (for the first time). His cock was bigger than mine, and he had an incredibly big come shot. I am not attracted to men — we are both married — but I was very aroused by seeing this. After the awkward silence, I commented on the volume of his load, which led to a conversation about how he gets no sex and never receives a blow job because his wife is grossed out by come. After an hour-long discussion on the pros and cons of cocksucking, we exchanged oral sex (it was the first time for this too). This was about two weeks ago. So finally, here are my questions: Is this unusual among hetero men? My justifications for my actions are that it's safe sex and just a mutual favor between buddies, not cheating per se. Am I delusional? Can someone else taste come in one's mouth after oral sex? It seemed like I could taste it for a long time afterward, even once I rinsed.

Love,
Buddy-Buddy

Dear Bud:

Yeah, OK, I'm going to answer this out of nostalgia — it's been some years since I was free to give sex info over the phone at San Francisco Sex Information (www.sfsi.org), but when I did, it was during the first shift on Mondays, and I got tons of calls from you guys, the "I had completely unexpected homo sex over the weekend" people. I have to say, though, that I don't believe this happened to you any more than I believed it happened to most of those other dudes. The big tip-off? It wasn't the blow job; it was the use of the word *buddy*. Who says that? I IM'd my own best buddy this question: "Under what circumstances could you imagine yourself referring to a male friend as a 'buddy'?" And after he recovered from the shock, he offered, "If we were in a bowling league together?" which made me laugh, but you know, I still don't buy it. Guys you have beers with are friends or guys you have beers with. Buddies are people you trade imaginary blow jobs with in hotel rooms that the two of you are mysteriously sharing in the unexplained absence of your wives. OK, then!

So, just for the sake of the good old days (mine, not yours), let me answer your questions.

Yes, it's pretty unusual. The experimental hand job among teenage boys may be common, but straight married guys do not customarily go down on each other just as soon as they're done raiding the minibar. It doesn't happen. I'm not judging, mind you. I could not care less about random blow jobs

among buddies. Harking back to the San Francisco Sex Information model, though: we were trained to normalize things by placing them on a continuum. Rather than saying "People don't do that," or "Everyone feels that way," we use the words *some, many, most*. For instance, we say things like "Most people have fantasies, many people have homosexual fantasies, some people act on them in hotel rooms they are mysteriously sharing with a 'buddy.'" Most guys don't! And — keeping in mind that I don't care about the gay angle or the blow job itself — I do disagree that it isn't cheating. Ask your wives if it's OK with them and you'll see what I mean. On second thought, don't.

It's funny, just as I was sitting down to pull this column together a friend (specifically, one of the friends my husband regularly has a beer with and never, ever refers to as a buddy) called to tell me there was a show on advice giving on the radio, featuring the "Radical Honesty" guy (www.radicalhonesty.com), Brad Blanton. Apparently BB was perched in one studio telling the *Chicago Tribune's* Amy Dickinson, who was in another studio, that yes, those pants did make her butt look big, and blaviating on about how — and this is from his Web site — "Radical Honesty means you tell the people in your life what you've done or plan to do, what you think, and what you feel. It's the kind of authentic sharing that creates the possibility of love and intimacy." Now, I am a firm believer in the occasional use of Radical Obfuscation and honestly believe Brad Blanton is probably a total tool, so obviously his philosophy is not for me. I suggest it's not for you either. It's far better to do something not great (the random blow job not exactly being the moral equivalent of setting fire to an orphanage), shut the hell up about it, and never do it again. Of course, if you find yourself turning from your wife's touch and longing for your buddy's instead — well, that's a different problem and maybe a little radical honesty might be called for. But I think not.

And yes, the taste will linger forever. There is nothing that will loosen its foul grip upon your tongue, so you might as well get used to it.

Kidding! I think if you'd actually given a blow job instead of just fantasizing about one, you would know this, but pungent as it may be, semen is just proteinaceous glop like any other. Brush your teeth and it will go away.

Love,
Andrea

Andrea is home with the kids and going stir-crazy. Write her a letter! Ask her a question! Send her your tedious e-mail forwards! On second thought, don't do that. Just ask her a question.

By Michelle Tea and Jessica Lanyadoo

Award-winning writer Michelle Tea and intuitive counselor Jessica Lanyadoo have been fraternizing with fate together for the past seven years. Call Lanyadoo for an astrology or tarot reading at (415) 336-8354. Write to Double Team at lovedoubleteam@hotmail.com.

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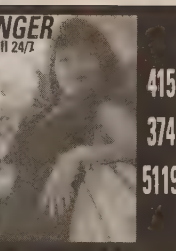
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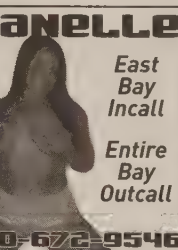
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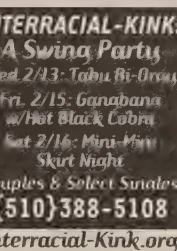
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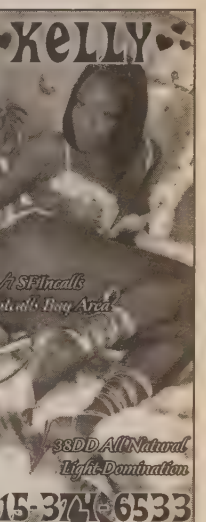
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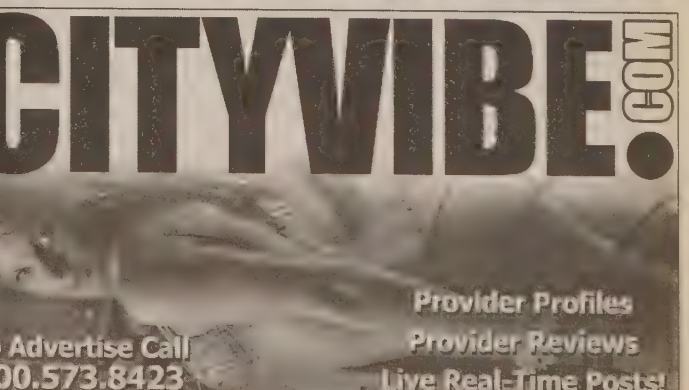
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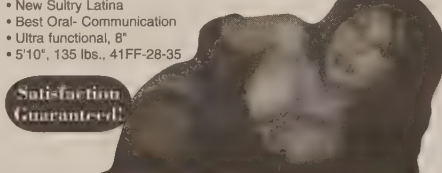
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> legal notices

ABANDONMENT OF use of FICTITIOUS BUSINESS NAME The following person is abandoning the name **NUSKALBE**. 538 22nd Ave., San Francisco, CA 94121. Signed Norman Rasmussen, 538 22nd Ave., San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/1/08 under the file #296013. Signed Thane Rasmussen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas on February 4, 2008. **February 13, 20, 27, March 5, 2008. LA4212007**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308197-00 The following person is doing business as **FIREHORSE NONPROFIT DEVELOPMENT**, 4616 California St., San Francisco, CA 94118. Mary Schmidt, 4616 California St., San Francisco, CA 94118. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Mary Schmidt. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas on January 02, 2008. **January 23, 30, February 6, 13, 2008. LA421701.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308241-00 The following person is doing business as **AMS ATM**, 600 Taylor St., San Francisco, CA 94103. Tony Stanosics, 134 Middlefield Dr., San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Tony Stanosics. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 03, 2008. **January 30, February 6, 13, 20, 2008. LA421804**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308419-00 The following person is doing business as **K.O.C. ENGINEERING**, 3401 Lawton St., San Francisco, CA 94122. Kevin O'Connor, 3401 Lawton St., San Francisco, CA 94122. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Kevin O'Connor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 11, 2008. **January 30, February 6, 13, 20, 2008. LA421802**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308463-00 The following person is doing business as **OTM SAN FRANCISCO**, 2800 Leavenworth St., San Francisco, CA 94133. Avery & Dono Enterprises Inc., CA 2487 4th Ave., San Francisco, CA 94116. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Kevin O'Connor. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas on January 15, 2008. **January 23, 30, February 6, 13, 2008. LA421705**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308523-00 The following person is doing business as **JAK HOME**, 2423 Polk St., San Francisco, CA 94109. Jeffrey S. Holt and Kathleen A. Navarra, 4347 Pacheco St., San Francisco, CA 94116. This business is conducted by an general partnership. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Jeffrey Holt. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on January 17, 2008. **January 23, 30, February 6, 13, 2008. LA421702**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308534-00 The following person is doing business as **GREEN DENTISTRY**, 3601 Divisadero St., San Francisco, CA 94108. Hamrata Patel, 35 Chadwick Ct., Millbrae, CA 94030. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/16/08. Signed Hamrata Patel. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Vengas on January 17, 2008. **January 23, 30, February 6, 13, 2008. LA421703.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308593-00 The following person is doing business as **JAMIE PRODUCT DEVELOPMENT & MERCHANDISING SERVICES 21 MANA CLOTHING CO.**, 1310 Minnesota St. Unit 310, San Francisco, CA 94107. Jamie Makani Aldaya, 1310 Minnesota St. Unit 310, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/18/08. Signed Jamie Makani Aldaya. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas on January 18, 2008. **January 30, February 6, 13, 20, 2008. LA421801.**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308532-00 The following person is doing business as **MARK ROSS INTERNATIONAL**, 2525 16th St., San Francisco, CA 94103. Global Merchandising Corp., 2525 16th St. #321, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Global Merchandising Corp. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Vengas on January 22, 2008. **January 30, February 6, 13, 20, 2008. LA421803**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308795-00 The following person is doing business as **HOME HEALTH CARE PROVIDERS**, 1094 Hollister Ave., San Francisco, CA 94124. Felix M. Johnson, 1094 Hollister Ave., San Francisco, CA 94124. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Felix M. Johnson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas on January 23, 2008. **February 13, 20, 27, March 5, 2008. LA422003**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308920-00 The following person is doing business as **ROBOLLO HOME LIVING**, 1876 18th St., San Francisco, CA 94107. Larry Martin, 1778 18th St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 1/1/08. Signed Larry Martin. This statement was filed with the County Clerk of the City and County of San Francisco, CA by David L. Ballard on February 1, 2008. **February 6, 13, 20, 27, March 5, 2008. LA421902**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308974-00 The following person is doing business as **PETER STATHIS & VIRTUAL STUDIO**, 1001 Mariposa St., Unit 102, San Francisco, CA 94107. Peter Stathis, 1001 Mariposa St., Unit 102, San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 2/4/08. Signed Peter Stathis. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on February 4, 2008. **February 13, 20, 27, March 5, 2008. LA422005**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0308992-00 The following person is doing business as **DUNIBOY PUBLISHING**, 1431 Mission Ave., San Francisco, CA 94124. Clarence L. Lewis III, 5052 Wittenmeyer Ct., Antioch, CA 94531. This business is conducted by husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 2/5/08. Signed Clarence Lewis. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maridyne L. Argente on February 5, 2008. **February 13, 20, 27, March 5, 2008. LA422006**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0309096-00 The following person is doing business as **THE MALDER COMPANY**, 285 7th St., San Francisco, CA 94103. Malcolm R. Crespy, 441 Roosevelt Way, San Francisco, CA 94114. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 8/21/1989. Signed Malcolm R. Crespy. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zavallas on February 7, 2008. **February 13, 20, 27, March 5, 2008. LA422008**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: **February 7, 2008.** To Whom It May Concern: The name of the applicant is: **KELLY'S MISSION ROCK LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 837 Terry Francisco Blvd., San Francisco, CA 94158. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** Publication date: **February 13, 2008 LA422010**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **December 28, 2007.** To Whom It May Concern: The name of the applicant is: **MSJF LLC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 414 Jessie St., San Francisco, CA 94103-1805. Type of License Applied for: **47-ON-SALE GENERAL EATING PLACE.** Publication date: **February 6, 13, 20, 2008 LA421601.**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: **January 22, 2008.** To Whom It May Concern: The name of the applicant is: **CAFE PRIMA FILA INC.** The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 883 Bush St., San Francisco, CA 94102-3312. Type of License Applied for: **41-ON-SALE BEER AND WINE.** Publication date: **February 6, 13, 20, 2008 LA421901.**

NOTICE OF SUMMONS (FAMILY LAW) CASE NUMBER: FDI07-75563. THE COURT ORDERS THAT Respondent has 30 calendar days after this Summons and Petition are served to file a Response to the Court. Signed by Anne-Christine Massullo, Presiding Judge on Jan 9, 2008. Endorsed Filed, San Francisco County Superior Court of California on Nov 29, 2007 by Gordon Park-Li, Clerk. **February 13, 20, 27, March 5, 2008. LA422003**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-07-544579. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Louise Banner for change of name. TO ALL INTERESTED PERSONS: Petitioner: **LISA LOUISE BANNER** filed a petition with this court for a decree changing names as follows: Present Name: **LISA LOUISE BANNER.** Proposed Name: **ALIYAH SOLANGE AL PERSON.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Signed by David L. Ballard, Presiding Judge on Nov 21, 2007. Endorsed Filed, San Francisco County Superior Court of California on Nov 21, 2007 by Gordon Park-Li, Clerk. **February 13, 20, 27, March 5, 2008. LA422009**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544741. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Chastity Dow for change of name. TO ALL INTERESTED PERSONS: Petitioner: **CHASTITY DOW** filed a petition with this court for a decree changing names as follows: Present Name: **CHASTITY LYNN DOW.** Proposed Name: **SINCERE CHASTITY-LYNN DOW.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on Jan 30, 2008 by Gordon Park-Li, Clerk. **February 13, 20, 27, March 5, 2008. LA422004**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-08-544774. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St., San Francisco, CA 94102. PETITION OF Sarah Shaw for change of name. TO ALL INTERESTED PERSONS: Petitioner: **SARAH SHAW** filed a petition with this court for a decree changing names as follows: Present Name: **ALANA NAOMI HUNTE.** Proposed Name: **ALANA NAOMI SHAW.** THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: April 8, 2008. Time: 9:00 am room 218. Signed by David L. Ballard, Presiding Judge on Feb 6, 2008. Endorsed Filed, San Francisco County Superior Court of California on Feb 6, 2008 by Gordon Park-Li, Clerk. **February 13, 20, 27, March 5, 2008. LA422002**



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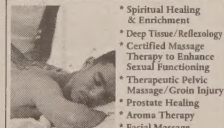
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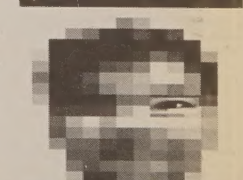
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I HOPE IT'S YOU!

SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. **257726**

MY OTHER HALF

SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. **256424**

COMPANIONSHIP

Are you between 45-60, kind, honest, intelligent, a good conversationalist, open-minded, good-looking, independent, stable, and looking for good companionship? So am I! SF. **254612**

LEAVES ARE FALLING

Attractive, slim, fun-loving, mid-60s, N/S, likes children, animals, movies, dinners, music, gardening, mountains, beaches. Seeking kind, trusting SWCM, 51-59, for companionship. LTR. **2547885**

DOMINANT ATTITUDE

Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **251838**

STERN BLACK NUNS

Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **2809149**

SWEET AND SINGLE

Female, 60, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **2434857**

KILLER SMILE

SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. **226295**

ATTRACTIVE SHF

Petite female, financially secure, enjoys music, dancing, walks, art and good conversation. Seeking well-groomed A/WM, 55-63, N/S. Prefers San Francisco area. **2651494**

CALL ME

SF, 50s, friendly, outdoorsy, honest and bright, loves dancing, sailing, dining, scuba diving and more> seeking nice guy 50-70, for friendship and maybe more. **252259**

IS IT YOU?

SF, 30s, good-oriented, caring, honest, artistic and bright, likes camping, shopping, dancing, travel, reading, the beach and much more. Seeking a good-hearted guy into the same, for friendship and possible LTR. **2522261**

GOAL-ORIENTED

Friendly, caring, compassionate, mischievous SF, 30s, honest, artistic, hard-working and classy, enjoys music, travel, reading, museums, dining out, walk, beach and coffee shops. Interested in meeting a SM, for LTR. **252264**

HOW ABOUT YOU?

SF, 34, 50s, adaptable, caring and honest, likes dancing, traveling, museums, long drives, kayaking and more. Seeking a nice, honest guy for LTR. **252265**

HOW ABOUT THIS ONE?

Friendly, bright, feminine woman, 50s, honest and flexible, loves hiking, long drives, reading, hiking, music coffee shops, night clubs and more. Seeking similar SM, for casual dates and then who knows? **2522271**

IS IT YOU?

SF, 55, mischievous, adorable and a little shy, health-minded and classy, seeks compatible man, with a good heart to share the good times. I like beaches, museums, coffee shops, walks and much more. **2522268**

CALL ME

Female, 50s, feminine, mischievous and adorable, enjoys dancing, hiking, sports and more, would like to meet a male, 50-59, for friendship and casual dating. **252266**

HOT SEXY REDHEAD

Playful, mischievous, petite, 40ish, buxom white female, seeks arrangement with generous gentleman, 60+. Please call. **2856271**

COMPASSIONATE WOMAN

Friendly, honest, personable, hard-working, caring SF with good values, enjoys exercise, reading, long drives, dining out, Broadway and classical music, travel, the beach and more. Seeking honest SM, 60-69, with similar interests, for dating, possibly leading to LTR. **252269**

LOOKING FOR A FRIEND

Adorable, good-oriented, caring, health-conscious, clean and neat SF, hard-working and compassionate, seeking similar friend to share museums, walks, coffee talks, fitness, hikes, good food and more. Friendships first, possible LTR. **252270**

TAKE A CHANCE

Artistic, bright, honest, ambitious, classy woman, 30s, interested in dancing, travel, shopping, long drives, walks, reading, coffee shops, is looking for a man, 30-39, who enjoys the same, for possible LTR. **252273**

> men seeking women

SEEKING STAR LADY

Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-50, for romance and LTR. **230241**

OPEN-MINDED & FUN

SHM, 22, 5'10", light complexioned, N/S, seeks open-minded woman, 18-35, to hang out with and get to know. **259332**

TAKE A CHANCE ON ME

SHM, 30, 5'8", average build, N/S, seeks fun HF, 20-35, N/S, for friendship first. Let's talk! **259326**

LOOKING FOR NEW FRIENDS

Open-minded SM, 34, 6', 200lbs, laid-back, down-to-earth, likes seafood, family/animation films, time with friends. Seeking love/life, happy, light-hearted lady to share life's little pleasures. **254757**

TAKE A CHANCE

SWM, 18, 6'1", brown/blue, muscular build, seeks nice, fit, fun SF to get to know, enjoys dates, laughs and hopefully lots more. **256041**

LOOKING FOR ME?

SWM, 45, 6'1", 210lbs, employed, shaved head, green eyes, mustache, fit, enjoys working out, healthy living, motorcycles/dirt bikes, auto restoration, laughter and good company. Seeking similar spontaneous lady to share talks, good times, new adventures and much more. **256054**

COULD IT BE YOU?

SM, 40s, chef by trade, singer/songwriter (Gospel) enjoys bowling, attending church, movies, dancing and more. Looking for a sweet, special lady with a heart of gold, who will love me for me, to share a lasting, loving relationship. **256243**

ORIGINALLY FROM IRELAND

SWM, 24, Leo, N/S, seeks woman, 18-36, for fun, friendship, and more. Get back to me! **257635**

ANY GOOD LADIES LEFT?

Italian SWM, 27, 6'1", brown/brown, medium build and complexion, looking for SF, 18+, race and size open, for no-strings attached relationship. **256464**

HOPE YOU'RE THE ONE

Never married white gentleman, Christian, senior, non-smoker, not abusive, and tired of being alone in Texas. I would like to meet a mid-30s or younger W/AF, slender, non-smoker, with a sense-of-humor, who's interested in a long-term relationship and possible marriage. **254246**

TAKE A CHANCE!

SBM, 40, 5'10", brown eyes, employed, smoker, seeks BF, 30-35, N/S, for friendship or more. **258333**

LOOKING FOR LOVE

Bilingual SHM, 48, lovable, 5'9", 195lbs, clean, no drugs, wanting serious, affectionate relationship with warm-hearted, happy woman, 20-56. Call me! **2202389**

DINNER EXCHANGE

Let's try each other's cooking and talk. Slender SWM, 45, seeks slender woman, 20-48, any race. Enjoys films, nature, dancing. **2882926**

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bewildered. SWM, 60, 170lbs, 5'8", looking for someone to explore a possible future together, with love, respect and affection as the building blocks. **247258**

COMPATIBLE COMPANION

SBM, 69, N/S, artistic, well educated, kind, open minded, gentleman, attractive, active, caring, friendly, spiritually inspired/meditation, ISO nice looking, charming female, 60s/70s, for quality time and more. **2462878**

> men seeking men

HELLO OUT THERE

SM, 21, brown/brown, slim, enjoys working out. Looking for open-minded, fit, fun, and easygoing guy to get to know, have a good times and see where it goes. **254805**

CALL ME!

SWM, 45, Libra, smoker, seeks BM, 20-80, smoker, open-minded, for friendship or more. Take a chance! **256733**

NUDE PSYCHOTHERAPY

Lay on my couch naked while amateur psychiatrist listens to your problems and sexual fantasies. SWM, 45, seeks trim-waisted man, under 45, **2867597**

BEER AND SEX

Let's drink a few beers, talk about sex, and play strip poker. BW/M, 44, trim, light build, masculine, N/S, seeks same, 20-44. **2875314**

ORAL SUBMISSION

Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **2877130**

NAKED IN THE SHOWER

Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **2863423**

LEAN AND MASCULINE

friendly, mellow SWM, 44, would like ongoing friendship/relationship, with another man similar in age, who's lean and masculine. I enjoy films, hiking and intimacy. **2886605**

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CRAVING AFFECTION?

Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **2862331**

ORAL

WM, 62, 5'9", 170lbs, smoker, gives oral to mature and discreet men, including senior citizens. **2778621**

> women seeking women

GIVE ME A CALL

SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kindhearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. **251637**

WAS OUT, JUST NOT LOOKING

Direct GHF, 40, 5', masculine, enjoys movies, shopping, walks, family gatherings, and holding hands. Seeking GHF, 27-35, feminine, HPTW, who knows how to cook Latin food, for possible marriage **2178820**

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FUN TIMES

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> friends/activities

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26THER SM, young 30s, seeking friends of all types to explore spiritual healing and intense experiences. Let's get together. **228078**

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Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **2802472**

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LOOKING 4 COUPLES

Tall, attractive SWM, endowed male, looking for attractive, sexy couple who is easy to get along with, and not into games, for good times and adult pleasures. **254479**

I SUBMIT!

Couple, Shes very submissive, he: very dominant, looking for another man to help discipline, punish, violate and treat her like a toy. Interested? **255285**



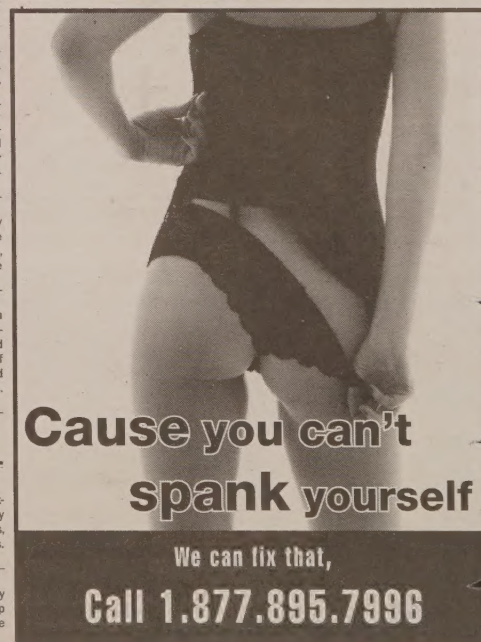
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